THE

IDYLLIA,

Epigrams, and Fragments,

OF

THEOCRITUS,

BION, AND MOSCHUS,

WITH THE

ELEGIES OF TYRTÆUS;

Tranſlated from the Greek into Engliſh Verſe.

TO WHICH ARE ADDED,

DISSERTATIONS AND NOTES.

IN TWO VOLUMES.

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DISSERTATIONS

ON

THEOCRITUS,

BION AND MOSCHUS,

AND

TYRTÆUS.

UT POTERO, EXPLICABO; NEC TAMEN QUASI PYTHIUS APOLLO, CERTA UT SINT ET FIXA, QUÆ DIXERO.

CICERO.

DISSERTATION

ON

THEOCRITUS.

THE literary productions of every age have either exhibited the *primary* reſemblances of nature, or reflected her features from each other, through the medium of *ſecondary* imitation. The greater number of compoſitions, conſtructed of theſe derivative materials, muſt be conſidered as artificial copies. Common abilities, invigorated by ſtudy, may be adequate to the taſk of modifying and expanding the works of others. But the ſources of original writing can only be diſcovered in ſuperior genius; and a peculiar concurrence of circumſtances aſſiſting its operations.

A happy coincidence, ſuch as this, of external and internal cauſes, is neceſſary to poetic originality. For though genius ſeem abſolutely independent on time or place, we can beſt contemplate it, as aſſuming a fixed and deciſive character in connexion with compoſition; which muſt, of neceſſity, exhibit nature under her abſtract or viſible forms; and which

generally repreſents the characteriſtics of the age or country where it firſt appears, in cuſtoms, manners, or religion.

The powers of man are variouſly modified by the adventitious circumſtances of ſoil or climate; but they are chiefly affected by the increaſe of civilized manners. They are improved by ſlow gradations; and arrive, after the labor of ages, to maturity. The conceptions of the barbarian may indicate a fervid imagination; yet are they always expreſſed with that incoherence and extravagance which mark primæval rudeneſs. In the progreſs of ſociety, when the obſtacles which had circumſcribed invention are removed, the proſpects of literature grow more extenſive and luminous; whilſt to the deſcription of magnificent ſcenery and marvellous atchievement, are added the more particular delineations of nature, and the pictures of fluctuating manners.

There is little room for the calm contemplations and minute portraitures of the poet even in an age juſt emerged from barbariſm, where the bold contraſted features of virtue and vice are almoſt the only diſcriminations of character; where none but the prominent appearances of the natural world can intereſt the fancy; and where the violent efforts of paſſion ſtill give the principal coloring to every literary production. Such an age may be diſtinguiſhed by the grandeur of poetic conception, by a ſtriking boldneſs of combination. It may be termed indeed the very criſis of ſublimities; ſince we find the ſublime moſt commonly originating in dark and indiſtinct imagery. But to introduce into a picture the peculiar attributes of the object we paint; to hold up a

diverſity

diverſity of character to the view; to particularize every attitude and geſture of our perſonages; to repreſent a variety of natural circumſtances in lively and diſtinct colors, and to bring every thing before our eyes—theſe are the criteria of original genius, in the midſt of poliſhed life.

If we ſurvey the period in which THEOCRITUS flouriſhed, we ſhall find our remarks abundantly illuſtrated and confirmed, in the conſideration of the advantages he enjoyed, ſubſidiary to his genius; and of thoſe pieces, which, amidſt his numerous productions, have eſcaped the ravages of time. We have little tranſmitted to us concerning the life of THEOCRITUS; and this little is involved in contradiction, and obſcured by conjecture.* Even his age and country have been the ſubjects of controverſy with grammarians and commentators. The relations of SUIDAS and GYRALDUS, among others, are ſtrangely confuſed and indeterminate. But from his own works we might extract enough to convince us, that he was a *Syracuſian*—that PRAXAGORAS and PHILINA were his parents—and that he flouriſhed under HIERO and PTOLEMY PHILADELPHUS, both in SICILY and in EGYPT. Of the former his twenty-ſecond epigram is a ſufficient teſtimony; and of the latter his two famous panegyrical Idyllia. From the Commentator on POLYBIUS we learn that HIERO, the King of *Syracuſe*, began his reign about 275 years before the *Chriſtian* æra.

As our poet ſeems to have been diſſatisfied with the cold attentions of the *Syracuſian* Monarch, who was more diſtin-

* See BARNES's "Life," corrected by WARTON.

guiſhed in the character of a warrior, than a patron of learning; we may attribute to this circumſtance, his departure from *Sicily* into *Ægypt:* the Court of *Alexandria* was the nurſe of the Muſes. It is rather remarkable that we know ſcarcely any thing of THEOCRITUS, but what may be gathered from himſelf. Independently of this internal evidence, we might determine the place of his birth, from the alluſions of his imitator VIRGIL, and the caſual intimations of JULIAN, TERENTIANUS, MAURUS, and MANILIUS. But here our views are circumſcribed; and we vainly look around us for a detail of his life.

As a paſtoral writer, he found every advantage in the delicious climate and luxuriant landſcapes of *Sicily*. No country could have preſented him with a more beautiful aſſemblage of rural images. The pictoreſque ſcenery of the hills and the vallies diverſified beyond deſcription; an almoſt infinite variety of trees and ſhrubs; the grottos, precipices, and fountains, of the moſt romantic appearance; and the ſweetneſs and ſerenity of the ſkies; all theſe concurred with the tranquillity of retirement, in awakening the Muſe, and inſpiring the paſtoral numbers.

The pieces of THEOCRITUS are the reſult of his own accurate obſervation. He deſcribed what he ſaw and felt. His characters, as well as his ſcenes, are the immediate tranſcript of nature. We may well imagine, that the ſhepherds and the herdſmen, ſurrounded by their flocks and their cattle, piped before him the current ditties of the times; and that he was frequently a witneſs of their dialogues and contentions;

tions; heard their proverbial ſpeeches, tranſcribed their manner, and caught from their lips the very vulgariſms which characterize his ruder Idyllia. Such was the foundation of his Paſtorals, original both in matter and form; the more ruſtic of which were probably compoſed in the earlier part of his life, before he left his native iſland, allured by brighter proſpects.

That he had a very early propenſity to this ſpecies of compoſition, and that his genius was originally formed for it, (in preference to any other) may be inferred from his frequent recurrence to the woods and plains, in works of a contexture and complexion by no means reſembling the Paſtoral; and from the interſperſion, indeed, through all his productions, of ſuch ſimilies and alluſions as are evidently the offspring of the country. But his genius was not confined to a particular ſpecies of writing. Though not fervid or bold, it was verſatile and penetrating. The refined age of THEOCRITUS was equally favourable to compoſitions where the faſhions and foibles of men are humorouſly diſplayed. Wit can only exiſt amidſt eaſe and ſecurity. At a period of high civilization, there ariſe checquered and complex characters, variouſly ſhaded by folly, and aſſuming a diverſity of tranſitory ſhapes. Hence the manners become the ſubject of obſervation, and afford ample ſcope for the exerciſe of ridicule. Theſe fleeting traits of a civilized people by no means eſcaped the penetration of THEOCRITUS.

But he had not only the opportunities of contemplating, in his own country, the beautiful forms of nature, and the diverſified

diverſified appearances of life: he enjoyed the additional advantages of travel. The proſpect of *Ægyptian* manners and cuſtoms, and purſuits ſo different from thoſe of *Sicily*, muſt have enlarged his knowledge of mankind; and the rich and extenſive paſtures on the banks of the *Nile* have delighted his rural imagination. But, during his reſidence in *Ægypt*, his genius and his taſte muſt have been enlightened and refined by the polite converſation of a court, where literature was aſſociated with elegance and ſplendor; and where emulation was excited and cheriſhed by princely munificence. And not only the Muſes flouriſhed under the auſpices of a PTOLEMY; but literature in general was highly cultivated and improved.

The labors of the ſeventy interpreters at the *Alexandrian* court, form a celebrated epocha in the annals of learning. That our poet availed himſelf of theſe labors, and frequently ſnatched a grace from ſacred writ, no one will doubt, who peruſes his moſt finiſhed pieces with attention. It was under the patronage of PTOLEMY, that his contemporary bard CALLIMACHUS compoſed thoſe hymns to his fabled Gods, which evidently borrowed ſome portion of their beauty from the ſame ſources: and poſſibly the more ancient writers of *Greece* might have drawn ſentiments and imagery from ſcripture. There is often diſcoverable in PINDAR a ſpirit of oriental grandeur; and we trace, in many paſſages of HOMER, reſemblances apparently imitative of theſe divine originals. It is not to be wondered, that ſuch elegant enjoyments ſhould have kindled the gratitude of our poet; and have produced that panegyric on his royal patron, which,

in

in point of animation, delicacy, addreſs, and well appropriated compliment, may be conſidered as the firſt of encomiaſtic performances.

Theſe correſponding felicities of genius and ſituation was it the fortune of THEOCRITUS to poſſeſs. It is to theſe that we owe his moſt original and intereſting works; though to his perfect acquaintance with fabulous antiquity we are indebted for no mean effuſions of the heroic Muſe: while his other productions, of various character, ſtill further evince the verſatility of his talents, the extent of his knowledge, and the elegance of his friendſhips.

This great diverſity of pieces hath been tranſmitted to us (except the *Epigrams* indeed) under the title of IDYLLIA;* a term, which, according to its general import, is doubtleſs well applied to a collection of miſcellaneous poems. HEINSIUS obſerves, that the ancients gave this title to the poems before us, to expreſs their variety. Thus have we the *Sylvæ* of STATIUS, and *Edyllia* of AUSONIUS. But as Ειδυλλιον (a diminutive of Ειδος) may ſignify a little picture or image; it may, in this ſenſe, be applied, with peculiar propriety, to the Miſcellanies of THEOCRITUS; which are, every where, replete with lively and natural repreſentation, and paint all the objects they deſcribe.

* Beſides the Idyllia and Epigrams now extant, THEOCRITUS is ſaid by SUIDAS to have written Prætides, Hopes, Hymns, Heroines, Dirges, Elegies, and Iambics.

On

On a general view of the *Greek* Idyllia, their dialect is an obvious and ſtriking feature. The *Doric* dialect, in which they are for the moſt part written, was, of all others, beſt adapted to the ſubjects, the characters, and ſimplicity of the ſentiment. It poſſeſſes an inimitable charm, that can never be transfuſed in the moſt happy tranſlation. It hath a modulated ſweetneſs which melts upon the ear, at the ſame time that its wildneſs and ruſticity often characterize the perſonages who uſe it. In the age of THEOCRITUS, this ſpecies of the *Doric* (much ſofter and ſmoother than the old dialect of the *Dorians*) was current in many parts of *Greece*—another adventitious circumſtance much in favor of our Poet. Hence his verſification derives a melody, which no one of the ancients hath equalled; while the frequent recurrence of the dactyl gives it an eaſe and lightneſs more peculiarly graceful in the paſtoral IDYLLIA.

With reſpect to the *general ſentiment*, there is a clearneſs, a ſimplicity, a ſportive vivacity, that muſt always pleaſe: but there are few ſtrokes of the ſublime; few fervid aſpirations of fancy. There is no want of vigor; yet there is little enthuſiaſm. We, in ſome inſtances, meet with a ſurprizing thought, with a wonderful degree of animation: but though we are often charmed, we are ſeldom aſtoniſhed. There is always a juſtneſs in the combination; all is natural and appropriated; but there is a regular and equable tenor in the thoughts as well as the language. The paſſions are tenderly and ſimply expreſſed: the complaints of love are drawn from the very boſom of nature; and the ſituations have peculiar beauty. But the ſoul of THEOCRITUS was not tuned

to ſenſibility. He had leſs feeling, though more judgement than BION. From the turn and manner of his compoſition we may infer, that he generally truſts to his own ſtock of ideas—to his own powers of invention. Yet we ſometimes diſcover imitations of profane as well as ſacred poetry. The Epics of HOMER, the Song of SOLOMON, and the PSALMS, (with the prophecies perhaps of ISAIAH) ſeem to have been chiefly familiar to his peruſal; in proof of which particular paſſages will be adduced, on a cloſer inſpection of his Idyllia. But theſe Idyllia are of ſo varied a complexion, that no general character of their *language*, *ſtyle*, or *ſentiment*, will be found applicable to them all. To arrange them under different claſſes, expreſſive of their matter or form, hath been vainly attempted by the critics. Yet for the ſake of perſpicuity, and in conformity with our eſſay at a philoſophical deduction of his pieces from the peculiar coincidence of genius and circumſtance, we ſhall purſue, perhaps, no unnatural or improper mode of claſſification, whilſt we reduce them under the heads of *Paſtoral*, *Humorous*, *Panegyrical*, *Spouſal*, *Mythological*, *Epiſtolary*, and *Anacreontic* Idyllia.

THE

PASTORAL IDYLLIA.

THE ſubject of Paſtoral ſeems to have been long exhauſted by the labors of criticiſm. Though it was never profeſſedly diſcuſſed by the ancients, the later critics have entered deeply into its nature and origin. The more modern effuſions indeed on this topic are ſcarcely to be enumerated: and we might imagine it to be of the firſt literary importance, whilſt ſurrounded by the elaborate diſquiſitions of a SCALIGER, the flippant eſſays of a FONTENELLE, the voluminous inveſtigations of a RAPIN, the hypotheſes of a POPE, or the deciſions of a JOHNSON. But controverſy however extenſive, and conjecture however ingenious, evince not the value of their object; though they may inveſt it with an ideal dignity, ſuch as it does not intrinſically poſſeſs.

The origin of this compoſition hath called forth a profuſion of learning. While one writer hath traced it from the times of ORPHEUS, LINUS, or EUMOLPUS, another hath made it coeval with the world itſelf; and a third might as well, if the humour led him, go back eleven thouſand years, and place his paſtoral poet on PLATO's Atalantis! The romantic vales of *Tempe* may ſtill live in the colors of ÆLIAN; the luxuriance of *Arcadia* may ſtill flouriſh in ſong; and the golden age preſent its *Paradiſe* to fancy: Yet

Yet the Critic who would ſeriouſly inveſtigate his ſubject, with a view to aſcertain realities, ſhould connect with the learning that is to guide him through the gloom of antiquity, a power to diſenchant the wilds of error, and a reſolution to diſmiſs fiction, though more agreeable than truth.

We know, from the concurrent teſtimonies of ſacred and profane hiſtory, that the firſt Princes and Patriarchs fed their flocks; and that the ſhepherd maintained, after the lapſe of ages, the primitive honors of the cheiftain. Yet muſt the concluſion be deemed inconſequent, that the regular paſtoral was the invention of the period, when

'DAN ABRAHAM left the *Chaldee* land,
'And paſtur'd on from verdant ſtage to ſtage.'

The Ode and the Hymn were manifeſtly the production of wild and unimproved genius. But the Paſtoral could little conſiſt with the tranſitory eſtabliſhments of the patriarchal times, or the reſtleſs ſpirit of nations delighting in war. The ſimplicity and innocence of the ſhepherd are too peaceable, unobtruſive, and placid, to attract the attentive obſervation of an unrefined poet, in ſuch a manner as to ſupply him with materials for uniform compoſition. It is at the time when imagination loſes its wildneſs, and the paſſions are ſoftened and meliorated, amidſt the eaſe and leiſure of luxurious retirement, that the poet looks around him with intereſt on the paſtoral landſcape. It is at the period when the manners of the court and the cottage are obviouſly contradiſtinguiſhed, that he, who hath mixed, perhaps, in the hurry and diſſipation of the one, retreating to the ſtillneſs and ſerenity of the other, is forcibly affected by the contraſt; and calls forth his poetic

powers

powers to paint what hath ſubdued arrogance, and ſoothed ambition! It is then that he delineates, with tranſport, the actions, the paſſions, and the ſcenes of rural life. Theſe, though before perhaps ſtrongly, yet partially, repreſented, in the heat of a tranſitory enthuſiaſm, are now extenſively held up to view, in all their parts; and become the ſubjects of a new ſpecies of writing. In the earlier ages, the very prevalence of the paſtoral occupation might have prevented its becoming the ſubject of poetic deſcription. For hence, its familiarity muſt have precluded emotion. And he, who does not feel, will not attempt to deſcribe.

We have already ſeen, that the people of *Sicily*, in the times of THEOCRITUS, were arrived at the point of elegant civilization. We have alſo viewed the ſingular advantages our poet poſſeſſed, in ſubſervience to his muſe. And ſince, on examining the literary hiſtory of *Greece*, we find that ſhe produced no writer, in this line of compoſition, at her moſt refined periods, we may reaſonably fix the date of *Grecian* paſtoral with THEOCRITUS.* Its nature does not agree with the ruder æras. It hath been the opinion of ſome reſpectable writers, that our paſtoral derives its origin from the

* Mr. WARTON is decidedly of opinion, that the origin of the Bucolic is to be diſcovered in the ancient Comedy; while the latter was in its rude unpoliſhed ſtate. On this idea he has formed an hypotheſis, which he hath ſupported with great ingenuity, in his curious Diſſertation on the Bucolic Poetry.

If this were really the origin of Paſtoral, the ancients did not think it worthy their attention, under its ſcenic form. They have not given us the ſlighteſt account of the exhibition or acting of paſtorals; which, in truth, did not deſerve the name of *Compoſition*, till THEOCRITUS.

East. But this does not ſeem ſupported by any probable conjecture. The ſhepherds of *Arabia* were characters very diſſimilar from the ſhepherds of *Sicily*. The Song of SOLOMON will furniſh us with a true idea of the oriental eclogue; which widely differs, both in matter and form, from the paſtorals of THEOCRITUS. Marked with all the peculiarities of *Aſiatic* eloquence, its parts are unconnected, and its expreſſions bold and highly figurative. But let us examine the *Paſtoral* Idyllia.

The firſt nine, and the eleventh, have been commonly conſidered by the critics as legitimate *Bucolics*. But ſurely there are others, which, from the general caſt of the ſentiment, ought to be admitted into the ſame rank. The twentieth and twenty-ſeventh have doubtleſs that claim. And there ſeems to be no very good reaſon for excluding "THE REAPERS" or "THE FISHERMEN" from the number. The critical definitions, on this ſubject, have been peculiarly abſurd and indeterminate; and, amidſt volumes of contradictory opinion, the nature of the Bucolic ſtill remains (like its origin) in ſuſpenſe!

The firſt Idyllium hath been ever eſteemed a beautiful poem, from the time of its *Roman* tranſlator* to the preſent day. Its characters ſeem to hold a ſuperior rank, in point of civility. The DAMÆTAS and DAPHNIS of the ſixth Idyllium appear marked by no diſtant traits of reſemblance; whether we conſider their muſical talents, or their mutual complacence, and inclination to compliment each other

* See VIRGIL's 3d and 10th Eclogues.

There

There is a delicacy of ſentiment in the piece before us, with ſcarcely any mixture of vulgarity. The ſituations of the ſcene are pleaſingly ſhifted; and we no ſooner commence an acquaintance with our poet, than we are preſented with a delightful ſpecimen of his talents in ſtill-life painting. The Goatherd's deſcription of his cup is minute, though not tedious: nothing can be more pictoreſque than its embelliſhments. The *Woman* and her *two Lovers*, the figure of the *Fiſherman* labouring to throw his net, the *Rock*, the *Vineyard*, the *Foxes*, and the *Careleſs Boy* framing his locuſt-traps, are all ſo diſtinctly delineated, that inſtead of being ſtruck with the idea of crouded imagery, or an unnatural length of deſcription, we ſee a deep and capacious veſſel before our eyes, even without the aſſiſtance of critical illuſtration. We readily acknowledge, however, our obligations to the very learned and ingenious Commentator, who hath clearly proved the ſize of this ornamental Κισσυβιον. The Ode (which is the ſecond part of this piece) deſerves not, perhaps, equal commendation. The commencement of it is charmingly elegiac; and, what is a proof of its attractive beauty, it hath been imitated by VIRGIL and POPE, and much improved upon by MILTON and LYTTELTON. But the introduction of lions and wolves, cows, heifers, bulls, and ſteers, drooping in ſympathetic ſorrow at the feet of the expiring ſwain, is ſurely not accordant with nature or ſimplicity. The beaſts of the foreſt aſſembled round their ſick lion, may be a good ſubject for an *Æſopian* fable. Yet ſuch images throw an air of burleſque over the ſorrows of elegiac verſe; and thus laughter is often excited, amidſt the ſtrings of ſenſibility.

The

The Commentators have all concurred in placing the ſecond Idyllium among the Bucolic pieces. But it ſeems to breathe a ſpirit above the paſtoral ſtrain. And SIMÆTHA rather reſembles the MEDEA or HECATE whom ſhe invokes, than a character on a level with the ruſtics of THEOCRITUS. However this may be, there is a wonderful animation runs through the whole; which was doubtleſs pronounced with the moſt violent emotions of paſſion, and the ſtrongeſt energy of correſpondent action. And the affections of a ſlighted lover are here expreſſed in all their variety.

Among the ſources of the ſublime, there are none more powerful than thoſe of magic. But the ancients have been ſurpaſſed by the moderns, in the horror of their incantations. The *Pharmaceutria* before us (the beauties of which are well transfuſed into VIRGIL's Eclogue of the ſame title) ſupplies us with the principal Heathen ceremonies, amidſt the ſcenes of enchantment. The *Canidia* of HORACE, for character, ſituation, and circumſtances, muſt be neceſſarily more ſtriking and dreadful. But even this, uniting its ſorceries with the magic of APOLLONIUS RHODIUS* and LUCAN, muſt yield, in terror and ſublimity, to the blaſted heath of SHAKSPEARE, or the tremendous foreſt of TASSO. In theſe ages of necromancy, there was a wildneſs in the popular belief, which particularly tinctured the fictions of the poet; even Kings believed the power of the ſorcereſs, and

* THEOCRITUS hath borrowed much of his imagery from APOLLONIUS, in the Idyllium before us.

gave a ſanction to her poetic machinery. The phantoms have not long vaniſhed from this country: the *Demonologie* was the work of our firſt JAMES; and SHAKSPEARE is ſuppoſed to have written his *Macbeth* in compliment to the monarch's taſte.

If we paſs on to the third Idyllium, we ſhall find it ſimilar to the laſt we have reviewed, ſo far as it repreſents diſtracted love, in many abrupt and beautiful tranſitions of paſſion. The attention of the reader alſo is confined, in both, to the action and ſpeech of a ſingle perſonage. This is ſaid to be a ſpecies of the Παραχλαυσιθυρον, or plaintive ſong, which the excluded lover was accuſtomed to ſing before the door of his miſtreſs. We have an inſtance of ſuch ſort of gallantry in HORACE:*

" Me tamen aſperas
" Porrectum ante fores objicere," &c.

an ode, which, DACIER thinks, was actually ſung before LYCE's door; and which he values as the only ſerenading ſong now extant in the *Latin* language. But as it ſeems to poſſeſs an air of humour, it was probably compoſed with a view of ridiculing this ſpecies of extravagant ballad. The *Comaſtes* (the Idyllium before us) was performed whilſt the perſon was ſtanding; and its title (according to HESYCHIUS) imports a ſhepherd ſinging and dancing at the ſame point of time. We are not unacquainted with the cuſtom of ſerenading among the modern *Italians*. After all, it may admit of a doubt, whether this piece was attended or not with artificial geſticulation. The comment " ſmells of the lamp."

* Ode X. book 3.

There

There is more pleaſure in peruſing it, as the unſtudied effuſion of a lover, diſtracted by various paſſions; and in conſidering its accompaniment of external expreſſion, as no other than the action of ſimple nature independent on cuſtom. The goatherd's firſt appeal to his miſtreſs, is tender and affecting; and his reſolution to drown himſelf (as well as the concluding lines) is expreſſed in ſuch a ſtrain as to move our pity. But his alluſions to mythology (together with that unpaſtoral, indeed unnatural, ſentiment, of Love ſuckled by a lioneſs) detract from the pathos of the piece.

In the fourth and fifth Idyllia, there is indeed a vulgarity, a homelineſs, which might well be afraid of appearing in the forum, or any part of the city. We have leſs ruſticity, however, in the *Swains* than the *Travellers*. And BATTUS's apoſtrophe to his deceaſed AMARYLLIS, on CORYDON's mention of her name, is ſo ſtrikingly introduced, that it makes amends, perhaps, for the abſurd and deſultory concluſion of the paſtoral in queſtion; which (to uſe the language of criticiſm) hath neither beginning, middle, nor end. The *Travellers*, though full of abuſive language and coarſe raillery, ſhould yet be received with hoſpitality, as good honeſt characters in low life. COMATES and LACON are doubtleſs the exact copies of nature. Any one, who may have caſually overheard the jarrings of clowns, muſt inſtantly recognize them in this Idyllium. Yet we could not have indulged our *Sicilian*, in the repetition of ſuch ribaldry. Even here paſſages occur, the groſſneſs of which not HEINSIUS, or all the commentators, are able to palliate.

The ſixth and eleventh Idyllia contain the loves of POLYPHEMUS and GALATEA. In the one, DAMÆTAS repreſents the character of the *Cyclops;* in the other, POLYPHEME is introduced in his own perſon; in the former, GALATEA is wanton, and POLYPHEMUS obdurate; but, in the latter, the nymph grows ſhy, and ſlights her lover, who almoſt loſes his reaſon in deſpair. The charms of poetry, however, reſtore him to his ſenſes; and we cannot but feel the ſweetneſs of the ſoothing ong, which is not only muſical but elegant. Though the ſentiment of theſe pieces is natural and well imagined, our preconceptions ſeem to revolt from the melting ſighs of our monſter ſhepherd. VIRGIL, it is true, and OVID, have induſtriouſly copied the picture. But theſe repreſentations of POLYPHEME, with whoſe immenſe ſize, deformity, and cruelty, we have been forcibly ſtruck, in the deſcriptions of HOMER, do not immediately intereſt us, or excite our ſympathy; ſince we cannot at once reconcile his habits with the general character of paſtoral life. The idea of his ferocity repels our pity. No one ſympathizes in the ſorrows of ſavage love. If ſuch monſters indeed really exiſted on the coaſt of *Sicily*, we might imagine them employed in rural occupations, like the *Patagonians* of *America.* But POLYPHEME and his ſea-nymph have not the attractions of AMARYLLIS and her goatherd. In the procœmia of theſe two poems, THEOCRITUS appears in his own perſon, inſcribing the firſt to ARATUS, the author of the *Phænomena;* and the ſecond to NICIAS, a *Mileſian* phyſician, to whom the thirteenth Idyllium is alſo addreſſed. This mode of dedication hath been pleaſingly imitated by ſome of our modern poets.

We

We can ſcarcely help admiring, as we proceed, the various forms, under which THEOCRITUS has couched his deſcriptions of the country.

In the *Thalyſia*, or *Vernal Voyage*, there is a novelty of form—an originality of combination, in every part delightful. We at firſt regret the interruption of LYCIDAS, ſince we had promiſed ourſelves exquiſite pleaſure at the harveſt-feaſt: but eager as we are to ſee our poet and his friends at the end of their journey, we are ſoon reconciled to the *Cretan* goatherd, and thank him for his charming muſick. At the feaſt of CERES, however, the intereſt of the piece is wonderfully heightened, and our enthuſiaſm called forth, amidſt the moſt variegated landſcape—the moſt elegant aſſemblage of rural imagery to be met with in THEOCRITUS.

The eighth and the ninth are, critically ſpeaking, the only legitimate Paſtoral Idyllia that remain to be conſidered. In the latter, there is no ſtriking feature of diſcrimination, though the herdſman DAPHNIS and the ſhepherd MENALCAS are not unpleaſingly characterized, as rude in their manners, and boaſtful in their competitions of abilities and fortune. The *Bucolic Singers* (like the fifth Idyllium) preſents us with an imitation of the contentions of ſhepherds, in verſes extemporaneouſly recited. The perſonages are repreſented ſpeaking alternately, and in the ſame number of lines; which the critics calls the *Amœbea*. It appears extremely probable that the ancient ſhepherds actually contended in this manner; and, like the modern improviſatori of *Italy*,

 were

were educated in the habit of returning ſpeech for ſpeech; the effect of inſtantaneous conception, and a correſponding adroitneſs at expreſſion. Above one hundred years before the time of THEOCRITUS, there were extempore performers of this ſort, at *Rome*, originally *Tuſcans*. The *Roman* hiſtorian* informs us: "*Imitari deinde eos Juventus ſimul* "inconditis *inter ſe jocularia fundentes verſibus, cœpêre.*" And he adds, "*Incompoſitum temerè ac rudem* alternis *jaciebant.*" It is a curious and ſingular circumſtance, that the preſent people of *Tuſcany* are remarkable for the ſame improviſation, the ſame readineſs in metrical reſponſes, as its ancient inhabitants. If we apply this to the ſwains of *Sicily*, (and we have every reaſon to ſuppoſe that they partook of the *Tuſcan* genius) is it not evident that THEOCRITUS copied the characters and cuſtoms paſſing before him—that he caught, in ſhort, the living manners? His ruder Idyllia, therefore, are to be admitted and valued as the genuine portraitures of life; even though we reject, as unnatural and inconſiſtent, the whole fungous growth of mimic paſtorals—ſome of them affectedly poliſhed; while others are replete with barbarous and antiquated phraſeology, holding forth a mingled dialect, "which in preſent times is not uttered, was never uttered in "times paſt, and will never be uttered in times future."

Though *The Reapers*† and *The Fiſhermen* have all the ſimplicity of rural perſonages, in language, ſentiment, and character, they are not, perhaps, (ſtrictly ſpeaking) to be admitted within the pale of paſtoral. But whatever rank may

* See LIVY, lib. 7. an. Xt. 401. † 10th and 21ſt Idyllia.

be

be allotted to them, they are confeſſedly ſuch as one might expect from the genius of THEOCRITUS, conſidered in the light of a paſtoral writer. *The Fiſhermen* is a ſingular performance. Critics are agreed in allowing the piſcatory eclogues of SANNAZARIUS† a conſiderable degree of merit, as original pieces. The hint was not improbably ſuggeſted to the *Italian* author by this beautiful little poem, which no one could poſſibly peruſe without a high degree of ſatisfaction, were not its mutilations or at leaſt its numerous corrupted paſſages, too offenſive to admit of an uninterrupted attention to the characters, or the general tenor of the piece.

Eunica, or the Neatherd,‡ and *Daphnis and the Shepherdeſs*,‖ have been attributed by the commentators, in general, to MOSCHUS. Sprightlineſs is the predominant feature of the firſt, which bears ſome reſemblance to the third Idyllium, in the adduction of mythological example. With ſubmiſſion to the critics, we may venture to pronounce them true Bucolics.

On *Daphnis and the Shepherdeſs* much learning hath been exhibited by SCALIGER, CAUSAUBON, and HEINSIUS. But we are not always to judge of the merit or importance of a piece, by the quantity of erudition it hath been the means of expanding. We do not recommend the little effuſion before us, for its innocence or purity. To tranſlate its ſentiment in its full force, or to give its ſituations their original aſpect, would be no decorous taſk; but it was a taſk

† Imitated by ONGARO, FLETCHER, &c.

‡ 20th Idyllium. ‖ 27th Idyllium.

that

that perfectly accorded with the licentiouſneſs of DRYDEN's muſe, who hath heightened every feature with ſuch glaring colors as muſt repel the eye of modeſty.

We muſt not omit to obſerve that *The Deſpairing Lover*§ hath nothing in it repugnant to the nature of paſtoral. Its language and imagery are evidently rural. And the cataſtrophe is ſuch as not unfrequently happens in the country.

Thus have we curſorily ſurveyed the *only* Original Paſtorals which the *European* world of letters can boaſt!* In this light they are ſurely to be regarded as an invaluable treaſure. All the ſubſequent poets, in this line, are mere copyiſts, from VIRGIL to PHILLIPS. In theſe ſecondary pictures, the tints of nature loſe their warmth and truth; and her figures are frequently mutilated, or indiſtinctly grouped. In proportion as we imitate copies, we recede from the prototype; and tracing its characteriſtic lines with leſs preciſion, produce fainter reſemblances of its original peculiarity. Let us tranſiently review the imitators of THEOCRITUS. We muſt have obſerved, that elegance and ruſticity (or rather, an *elegant* and a *coarſe* ſimplicity) are the two general contradiſtinctions of the Bucolic Idyllia. Hence there ſeem to have ariſen two ſchools of bucolic imitation—the refined and the ruſtic.

The firſt imitator of THEOCRITUS was attracted by his more poliſhed beauties. Theſe have, doubtleſs, acquired a brilliancy in the transfuſion. Yet have they loſt their mel-

§ 23d Idyllium. * Unleſs BION and MOSCHUS may be accounted *original* writers of Paſtoral.

lowneſs

lowneſs and warmth. It was at an elegant æra, that the graces of THEOCRITUS ſhone forth in a *Roman* dreſs. But had his more predominating qualities been exhibited, and his original diſcriminations of character been faithfully preſerved, it is probable that ſuch ſimplicity and preciſion would have received their due tribute of applauſe at the court of AUGUSTUS. It was not till the *Auguſtan* age of our own country, that there appeared another imitator of the poliſhed paſtoral. But he had loſt ſight of *Sicily* and her piping train! He was unacquainted with ſhepherds or ſhepherdeſſes! He could ſtring the ſilver lyre, but diſdained to frame the oaten reed! In *his* general uncharacteriſtic pieces—

Pure deſcription holds the place of ſenſe.

In the ſchool of ruſtic imitation, SPENSER and GAY are ſaid to hold the moſt conſpicuous places. But neither the *Shepherd's Calendar*, nor the *Shepherd's Week*, preſents us with juſt copies of nature or THEOCRITUS. The one exhibits mean and deſpicable characters that never exiſted, whoſe barbarity of language is often incongruouſly connected with elevated ſentiment, and theological learning. The paſtorals of the other (if we may judge from his proœmium) are deſigned as pieces of burleſque.

In the mean time, the barbariſms of TITUS CALPHURNIUS, the corrupted taſte of AURELIUS NEMESIANUS, the ridiculous allegories of MANTUAN, the unclaſſical ornaments and prettineſſes of TASSO, and thoſe fanciful affectations and puerilities which glitter through the pieces of GUARINI, BONARELLI, and MARINO, together with the courtly

courtly ſhepherds of FONTENELLE, and the conſtrained unnatural air of CAMÖENS, LOPE DE VEGA, and GARCILESSO; all theſe, announcing the general attention of the *European* nations to paſtoral compoſition, through a ſeries of ages, proclaim, in yet ſtronger language, that to exhibit a genuine portraiture of nature, whilſt ſhe is hidden from our eyes, is a weak and impoſſible attempt! The foundations of *European* paſtoral are no more. Real life no longer preſents us with ſhepherds piping for a conch or a crook.

If any ſource remain, to which the lover of ſimplicity may reſort for intereſting character and ſcenery, that ſource perhaps may be diſcovered in the Eaſt. The plains of *Arabia* and *Perſia* may furniſh him with elegant and ſtriking imagery. Though the coloring of the *Oriental Eclogues** is evidently *European*, yet are they truly pathetic and beautiful. A genuine draught of the affections hath its archetype in every heart. To hold up therefore the purſuits and the paſſions of an *Arabian* ſhepherd to the view, amidſt his ſpicy groves, or his camels, might be no unaffecting diſplay. But here poſſibly an *European* imagination muſt repoſe in the indolence of tranſlating images from books; muſt content itſelf with reflected likeneſſes, with unoriginal productions. Yet the remoteneſs of the ſcene, and the general ignorance of the manners that are delineated, would diffuſe over ſuch compoſition the deluſion of novelty.

There is one writer (perhaps the moſt elegant and variouſly-learned this country hath ever produced) whoſe un-

* COLLINS'S.

common

common induſtry hath opened an ample field for the diſplay of oriental genius.

Among his poetical performances, his *Solyman* is a charming ſpecimen of the *Arabian* eclogue; and his *Arcadia* as delightful a painting of THEOCRITUS and his Paſtoral progeny.

THE

HUMOROUS IDYLLIA.

WE have allotted to *Cyniſca's Love*, and *The Syracuſian Goſſips*, a more conſpicuous place, than, poſſibly in the opinion of many, their comparative merits have any right to claim. Yet they ſeem of ſo original a turn, and of a complexion ſo different from the other Idyllia, that they deſerve our particular attention.

We are aware, that humour, in its more appropriated ſenſe, is a ſpecies of wit which expoſes, by one happy effort, the predominant quality of its object. This ſingle ſtroke, attended with ſo powerful an effect, muſt ariſe from a peculiar felicity of combination. According to this definition, the pieces before us may be improperly characteriſed as *Humorous*.

Humorous. We have few inſtances of ſuch humour in the comic writings of the ancients. It is a ſpecies of modern growth; the effect of a deeper inſight into human nature, than the ſimplicity of *Greece* or *Rome* could boaſt.

That, however, in theſe ſingular Idyllia, (particularly *the Goſſips*) there is ſuch a general air of pleaſantry, and in a few inſtances, ſuch appoſite ſtrokes of wit, as evidence more than a ſuperficial knowledge of the manners, no one, on an accurate ſurvey, will deny.

They are both conducted in the ſtyle of familiar converſation, amidſt the ſcenes of ordinary life. They lay open to us domeſtic affairs and cuſtoms, ludicrouſly ſet forth our common foibles, and obliquely glance at the vanities of faſhion.

THYONICHUS banters his love-ſick friend in a ſtrain of ridicule, that, whilſt it conveys a reflexion on the abſurd mortifications of the *Pythagoriſts*, expoſes the ſlovenlineſs of ÆSCHINES, with a jocoſe alluſion to his ſituation, epigrammatically pointed: and ÆSCHINES, with a figure truly rueful, though ridiculous, ſeems to diſcover a natural diſpoſition to pleaſantry, amidſt his amorous whining. His very particular deſcription, therefore, of the entertainment, at the cloſe of which his miſadventure happened, and his enumeration of all the minute circumſtances attending the unlucky affair, interſperſed as it is with ſimilies and proverbial expreſſions, may be thought conſiſtent enough, and ſufficiently in character. The pun, on which the hinge of the ſtory turns,

involves

involves an alluſion to a popular idea among the ancient *Italians*, that if a wolf ſaw any man firſt, it deprived him of his voice—

——— *Vox quoque Mærim*
Jam fugit ipſa: lupi Mærim videre priores.

The encomium on PTOLEMY is artfully introduced: and the praiſes THYONICHUS beſtows on him are better founded than moſt of our modern eulogies on great men, if we may believe the relations of ATHENÆUS and APPIAN.

If we turn to the *Syracuſian Goſſips*, we ſhall diſcover the well-drawn lineaments of the female in the middle ranks of life. Their eaſy dialogue is ſupported, throughout, with a ſpirit, vivacity, and flippancy, truly characteriſtic. The ſcene within PRAXINOE's houſe is not unamuſing. To ſee the trivial things, that are every day paſſing under one's own roof, naturally repreſented, muſt have a pleaſing effect on minds of a domeſtic turn. And the lovers of antiquity might draw pleaſure from another ſource. He, who is acquainted with the minute reſearches of antiquarians, and their tranſports at diſcoveries apparently the moſt trivial, would not be ſurpriſed at the remark—that the *Syracuſian* women evidently uſed chairs and cuſhions too, as may be proved from the ſecond line in the *Goſſips* of THEOCRITUS —that nitre compoſed a part of their toilette, as may be inferred from the ſame Idyllium—that they wore an under garment faſtened to the breaſt by claſps (VIRGIL ſays the ladies of faſhion had claſps of gold*)—that the luxury of

* *Aurea* purpuream ſubnectit fibula veſtem.

umbrellas

umbrellas was not unknown to them—and that they were as fond of their cats as their huſbands. JUVENAL, it might be added, hath gratified us with an expreſs intimation of a like faſhionable foible:

Morte viri cupiunt animam ſervare catellæ!

Such were the cuſtoms and faſhions of the fair ſex, in elder days; not very diſſimilar from the preſent. Their manners, too, reſembled the modern; though it is to be preſumed that we do not ſee the exact likeneſſes of women either in the portraits of JUVENAL or POPE. To attempt a diſcrimination of the characters of PRAXINOE and GORGO might, poſſibly, be fanciful; though not only in the domeſtic ſcene, but afterwards in the walk to the feſtival of ADONIS, there ſeems to be a ſhade of difference in their behavior and manners. They are both talkative enough, but GORGO poſſeſſes a greater degree of prudence and decorum, amidſt her loquacity. PRAXINOE ſhews a propenſity throughout to rail againſt her huſband. Her friend very cautiouſly checks her raillery, as unſeaſonable, at leaſt in the preſence of her little ſon, who had ſenſe and obſervation enough to underſtand that his father was treated diſreſpectfully. And this (by the way) conveys a very ſtriking admonition to thoſe parents, who, having little at heart the morality of their children, too frequently carry on converſations in their preſence, which may at all ſeaſons be improper, but are then peculiarly ill-timed. Such, however, is the eagerneſs of PRAXINOE to reſume her favorite topic, that ſhe proceeds to expoſe her huſband, couching her ſtory in terms above the comprehenſion of little ZOPYRION, or rather

rather aſſuming a concealed manner; by which our poet probably glances at that myſterious air of converſation ſo frequent among females, who, though interrupted by a third perſon, in the thread of their diſcourſe, ſtill carry on their tale through hints and expreſſions alluſive to times, circumſtances, and perſons. The ſtupidity of PRAXINOE's huſband (which ſhe thus expoſes) conſiſted in miſtaking ſalt for nitre. GORGO, on this, takes occaſion to betray the weakneſs of her good man in his purchaſes, but it is ſoon paſſed over; while the very mention of his commiſſion proves a key to her character. The circumſtance of his purchaſing the fleeces for the purpoſe of ſpinning, may be taken as a hint of her induſtry; while, on the contrary, PRAXINOE's nitre ſeems to intimate her attention to ornament and the faſhions. The roving diſpoſition of the latter is implied in her huſband's removing her from the neighbourhood of her diſſipated acquaintance; in her great impatience at GORGO's delaying to fulfil her appointment; and in her regretting her exile from the buſy world, and the conſequent impoſſibility of her feaſting on the news of the day. Mixed with vulgarity and pertneſs, ſhe diſcovers all the affected airs of the woman of quality. On her arrival at the ſcene of ADONIS's feſtival, her remarks on the tapeſtry betray her ignorance and conceit. And, on the ſtranger's interruption, (rude enough, it muſt be confeſſed) her obſervation is preciſely ſuch as, from our preconceptions of her, one might naturally have expected; and (whatever may be the opinion of HEINSIUS) the paſſage conveys no other ſentiment than the burden of her ſong—her huſband's tyranny.

The ſong of the *Greek* Girl hath a fine effect, in contraſt with the preceding converſation. Of all the pictoreſque pieces of THEOCRITUS, it is the moſt finiſhed, elegant, and beautiful! Of all the *Greek* poetry, it is, without exception, the moſt exquiſitely poliſhed! Its ſubject was the favorite of the *Grecian* Muſe; who ſeems never ſo ſweet an enthuſiaſt, as when ſhe gives muſic to the ſighs of VENUS, over the dead yet beautiful ADONIS!

THE

PANEGYRICAL IDYLLIA.

THE origin of the Panegyrical poem may be traced to the heroic ages of *Greece*. In the unlettered infancy, indeed, of every nation, the benefactor and the cheiftain have inſpired the rude minſtrelſy of the harp. And it is the gratitude—the admiration of an ignorant people that inveſts heroes with the attributes of gods: hence the deities of fancy become the objects of worſhip; and ſtill live, tranſmitted from age to age, by the power of ſuperſtitious credulity. From the earlieſt times we find the poet aſſociated with the prince. And though his character hath always loſt its ſacred and venerable aſpect, in proportion as the manners have been diffuſed, this connection hath ſtill ſubſiſted, in a certain degree, amidſt all the fluctuations of cuſtom and faſhion. Yet it is rather

to

to be wondered, that the wildeſt extravagance of encomium —of panegyric that deifies all it approaches with its *Barbaric* touch, ſhould be grateful to a civilized monarch. But the nature of man is unalterable; and praiſe, however adminiſtered, will ſoothe the ear of vanity. AUGUSTUS had his VIRGIL and his VARIUS; and ALEXANDER the Great could even liſten to a CHÆRILUS. His ſucceſſor however was more fortunate, with ſeven famous poets in his train; among whom was the panegyriſt before us.*

The GRACES, or HIERO, were probably written before THEOCRITUS had an opportunity of celebrating the atchievements of PTOLEMY PHILADELPHUS. It appears that this elegant performance was not the firſt exertion of our poet's encomiaſtic talents, in praiſe of the *Sicilian* king. But his harp, however muſical, was unhonoured and neglected. In the preſent piece, there is much dexterity of addreſs: yet all its delicate flattery was as fruitleſs as the former attempt. The poet artfully touches on HIERO's military virtues; wiſhes him all poſſible proſperity; and prays, amidſt other circumſtances of good fortune, that he may be bleſt with attendant bards, to celebrate thoſe actions, which ſo well deſerve the plaudit of the Muſe! The firſt part of the poem conſiſts in a deduction of inſtances from antiquity, to evince the dignity of the poetical profeſſion; and the power with which it was inveſted, of conferring immortality.

* PINDAR had his ſtipend for celebrating the victors in the games of *Greece:* and at *Conſtantinople*, when the Emperor appeared in public on any grand feſtival, poets were always hired to write verſes on the occaſion.

The *Encomium on* PTOLEMY appears to be the applauſe of gratitude. In *the Graces*, there is a plaintive air, mingled with elaborate adulation: the complaint is natural, while the flattery is ſtudied. But the *Encomium* is the product of admiration and enthuſiaſm. And hiſtory ſeems to ſanction theſe ardors, whilſt ſhe repreſents, in concurrence with the poet, the liberal taſte, the indefatigable induſtry, the unparallelled generoſity, the riches and the magnificence of the *Ægyptian* king.

Theſe then are the ſpecimens, which THEOCRITUS (or rather chance) hath left us of the encomiaſtic poem; more perſpicuous, though leſs adorned, than PINDAR; and more ſpirited, though leſs inſinuating, than HORACE. He had written, it is ſaid, a poem, in honor of BERENICE; but, among a variety of his other pieces, it is loſt in the wreck of time. Perhaps it periſhed with the *Alexandrian* repoſitory of learning. Over the aſhes of a monument the moſt ſplendid in the world of literature, we may well pauſe, to lament and to meditate in ſilence: but let us not protract the melancholy moment. Patronage did not expire with PTOLEMY; or genius with the *Alexandrian* library! We have ſcenes before us, more intereſting and luminous than the brighteſt proſpects of antiquity. It is in our own country, that polite ſcholarſhip is eminently exerted; and as conſpicuouſly rewarded. It is here, that the elegance of the arts adds luſtre to the dignity of the Sovereign; and that he, who adorned a learned univerſity, in the profeſſion of poetry, hath hung the laureate wreath on the throne of munificence and taſte. Surely then we might announce

nounce the triumph of Liberality and the Muſe, with ſuch a Monarch to bleſs his people, and ſuch a Poet to record the bleſſing!

THE SPOUSAL IDYLLIUM, OR EPITHALAMIUM OF HELEN.*

THERE were two ſorts of Epithalamia, or Nuptial Songs, among the ancients. The firſt were called ΕΠΙΘΑΛΑΜΙΑ ΚΟΙΜΗΤΙΚΑ. Theſe were ſung by a chorus of virgins, in the evening, after the bride had been introduced into the bride-chamber; and were intended (as their name imports) to diſpoſe the married couple to ſleep. The ſame chorus were accuſtomed to return in the morning, and awaken the bride and bridegroom with the ΕΠΙΘΑΛΑΜΙΑ ΕΓΕΡΤΙΚΑ; which were the ſecond ſpecies of the ſpouſal ſong.

Of compoſitions on theſe occaſions we have not many examples in the *Greek* or oriental poetry; though CATULLUS and CLAUDIAN among the *Roman* writers, and the Cavalier MARINO among the modern *Italians*, have profuſely celebrated the rites of HYMEN.

* 18th Idyllium.

The *Canticles*, or the *Song of Solomon*, the *Forty-fifth Pſalm*, and the *Eſpouſals of Helen*, are the moſt conſpicuous Epithalamia of remoter antiquity. In reſpect only to their general ſtyle and manner, there appears to be no impropriety in this aſſemblage.

The latter poem, whether the work of THEOCRITUS or not, hath certainly an agreeable flavor of *Eaſtern* genius. Its imitations will hereafter be adduced in the notes, with their parallel paſſages from the Septuagint. In the mean time, for a general idea of its imitative manner, the following attempt is ſubmitted to the *Engliſh* reader; though not as a cloſe tranſlation.

The Epithalamium of HELEN.

'TWELVE honorable virgins, among the daughters of 'Sparta, went forth to the palace of the gold-haired MENE-'LAUS, in the day of his eſpouſals with HELEN, in the 'day of the gladneſs of his heart. Their beautiful locks 'inwreathed with hyacinths, they danced before the bridal 'chamber, and ſung to the ſound of the cithern: "Why "ſleepeſt thou, O beloved, ere the twilight departeth, thy "knees oppreſt with ſlumber? Are thine eye-lids heavy "with wine, that thou ſeekeſt, thus early, thy bed? But "draw not thy bride from her mother, from the virgins "whom her ſoul loveth. Let her ſport among her fellows, "until the day break, and the ſhadows flee away. She is "thine from the evening to the morning—Behold, ſhe is "thine, for ever. Lo, among bridegrooms, thou art bleſſed:

"thou

" thou art crowned above the princes of *Sparta*. Thou art
" more excellent than the children of men; for thy ſpouſe
" is the daughter of JOVE. Surely the fruit of her womb
" ſhall be fair, if it reſemble the faireſt among women. Full
" of joy and gladneſs, we bore her company; and, virgins
" without number, anointed our limbs with oil on the
" banks of the *Eurotas*. But none could compare with
" HELEN; or ſtand, without ſpot, before her. She looked
" forth, like the eye-lids of the morning, when the rainy
" night is paſt; and the winter is over and gone. She roſe
" like a furrow in the field; or a cypreſs in the garden; or
" the horſe in the chariot of *Theſſaly*. None can equal her
" in the loom! Lo! her needle-work is wrought with
" divers colors. When ſhe ſung her ſongs to the ſtringed
" inſtrument, none equalled the voice of her harp. Behold!
" the eyes of the damſel are full of love! How beautiful,
" how pleaſant art thou for delights, our virgin companion
" no more! Yet with the dawn, we will go forth to the
" villages, we will get up early to the fields, to gather the
" ſweet-ſmelling wreath—longing for thee, O HELEN, as
" the lamb longeth for her mother's teats! We will weave
" for thee a garland of lotus, and hang it on the plane-tree
" branches. Our boxes of ſilver ſhall drop frankincenſe
" under its ſhade; and on the bark thereof ſhall be graven,
" that the paſſenger may read: *Worſhip me! I am the plant*
" *of* HELEN! Incline thine ear, O daughter! and
" hearken, thou ſon of the ſupreme! Ye ſhall have chil-
" dren's children, to be princes in all lands, and to inherit
" your riches, for ever. Rejoice now, O HELEN; and
" may the king have pleaſure in thy beauty: But awake, as

" the ſhadows flee away! For remember, with the day-
" ſpring we return—when the cock, from his early bed,
" ſhall ariſe, to greet the morning!"

The imagery of this Idyllium hath obviouſly its ſource in the Eaſt. Yet, like all copies of this nature, it is but faintly tinctured with the peculiar caſt of its original. There is a richneſs—an exuberance in the *Aſiatic* invention, with a wildneſs that mocks the imitative purſuits of frigid *European* genius. And the *Arabian* poetry of the preſent day ſeems characterized by the ſame color of imagination, the ſame inimitable enthuſiam. As the ſacred poet enriched his numbers with the roſes of *Sharon*, the verdure of *Carmel*, or the vines of *Engaddi*; the happy *Arabian* ſtill charms us with the " Odors of *Yemen*, the Muſk of *Hadramut*, or the Pearls of *Omman*."

And ſtill the *Arabian* maids have their hair inwreathed with hyacinths, like the virgin companions of HELEN; or, like the *Spartan* bride herſelf, their ſtature reſembles the cypreſs, and their foreheads the morning!

THE

MYTHOLOGICAL IDYLLIA.

THE Mythological ſtories of antiquity contain characters too gigantic, to intereſt the feelings; and fiction too cold, to animate the fancy. The chief pleaſures of poetry ariſe from recognition. The recurrence of images, with which we were before familiarly acquainted, aſſuming new attitudes, or placed in novel ſituations; the combination of contingencies, whoſe aſſemblage agrees with our preconceptions of probability; the introduction of ſuch natural circumſtances as come home to our buſineſs and boſoms; and all thoſe draughts, in ſhort, of action, that have their prototypes in ourſelves; and thoſe lineaments of paſſion, that are reflected from the heart; theſe, ſince we know them from obſervation or ſympathy, muſt neceſſarily intereſt and delight us.

The creations of the ancient poets were no other than a ſuperinduction on the popular creed. Their chimeras were the divinities of the vulgar. They addreſſed themſelves therefore to imagination, heightened by enthuſiaſm; to the ſtrongeſt paſſions of our nature; to the hopes and the fears of man! But theſe fictions have now loſt their ſupport: the foundation is removed; and the ſuperſtructure hath crumbled into ruins.

If then, in the ſurvey of HERCULES, or the *Twin-Brothers*, performing wonders, and engaged in valorous adventure, we experience but a feeble ſatisfaction; the ſource of our languor hath poſſibly been diſcovered.

To ſee HERCULES inſtructing HYLAS, or ſorrowing for his loſs, might have been pleaſing and affecting in the days of THEOCRITUS, remote as they were from the heroic ages of *Greece*. Indeed the very circumſtance of their remoteneſs from the fabulous æra, muſt have heightened the ſatisfaction of beholding a demigod's more familiar occupations. He, who had been ſeen but faintly through the ſhades of antiquity, whoſe obſcurer atchievements were the ſubjects of aſtoniſhment and diſtant awe, is now brought home, in clearer light, to view; and minutely contemplated, even in the ordinary ſituations of life.

With the HYLAS, therefore, the HERCULISCUS, or HERCULES *the Lion-ſlayer*,* the worſhippers of the demigod muſt, on this principle, have been uncommonly delighted.

Though theſe pieces are marked with marvellous adventure, yet are they replete with a variety of familiar converſation and incident. This intermixture hath by no means an agreeable effect, with us who view the giant HERCULES as the creature of imagination. Romantic improbabilities, ſurrounded by trivial and obvious occurrences, become proportionably ſtriking; and riſe, in more prominent features of abſurdity. If therefore the poet will exhibit wonders, let

* 13th, 24th, and 25th Idyllia.

him

him involve them in wild and myſterious obſcurity. Let his images be tranſported, far from vulgar life, into regions unexplored but by fancy: Let them paſs, in rapid tranſition; nor give time for the pauſes of reaſon! Is it not thus, that we are captivated by the eccentric tales of chivalry, and the groteſque appearances of the Gothic mythology?

There are, doubtleſs, many pleaſing paſſages in the HYLAS: and the Young HERCULES cradled in AMPHYTRION's ſhield, is a finely imagined painting. We are at once ſtruck with the propriety and novelty of the aſſociation. The deſcription of the ſerpents, not even PINDAR hath exceeded: but there is ſomething ſo extremely awful in the ſupernatural illumination of the chamber, at the hour of midnight, that we are ready to believe light, under certain circumſtances, to be equally the ſource of the ſublime, with darkneſs. The prediction of TIRESIAS hath all the ſolemnity of ſcriptural prophecy.

In HERCULES *the Lion-ſlayer* we meet with paſtoral ſcenery, pleaſingly diverſified, which is the moſt engaging part of the piece; though the picture of the lion is drawn to the life, and the conflict ſtrongly and accurately deſcribed. We do not, however, feel the intereſt of ſuſpenſe; neither our hope nor fear is even momentarily agitated. HERCULES tells the ſtory; but if he had not eſcaped the lion's jaws, he could not have told it. His triumph neither creates pleaſure nor wonder. For we coldly conſider (what we had learned at ſchool) that HERCULES and his club were almoſt a match for the world.

The

The CASTOR *and* POLLUX† contains an extenſive repreſentation of heroic atchievements. In the firſt part of it, we are gratified with a moſt luxuriant landſcape; the ſtill ſcenery of which is beautifully contraſted with a living figure, of wild and gigantic appearance. The gauntlet fight of THEOCRITUS is infinitely ſuperior to that of APOLLONIUS; though VIRGIL's DARES and ENTELLUS by no means ſhrink from a compariſon with AMYCUS and POLLUX. In the ſecond part, CASTOR and POLLUX carry off PHŒBE and TALAIRA, the daughters of LEUCIPPUS, who had been eſpouſed to LYNCEUS and IDAS, the ſons of APHAREUS. On this a battle enſues between the raviſhers and the ſanctioned lovers: but LYNCEUS is ſlain by CASTOR; and IDAS ſtruck dead by lightning. OVID (in the fifth book of his Faſti) deſcribes a different cataſtrophe, approaching nearer to poetical juſtice. Indeed the morality of this piece (if we are to extract a moral from it) hath obviouſly an evil tendency. A lawleſs rape is encouraged, to the diſſolution of a ſolemn contract. But the diſcomfiture of AMYCUS, by the hand of POLLUX, is juſt; while his inhoſpitality is puniſhed by the very inſtrument of his former ferocious triumphs. This application is warranted by the concluding lines; and having ſeen a moral in the firſt part, we naturally look for one in the ſecond.

In the BACCHÆ,‡ we have a tranſient proſpect of the orgies of BACCHUS; and a ſpecies of female madneſs, too dreadful for a broader diſplay. Such ſubjects as theſe form, in general, the plots of the *Grecian* tragedy. EURIPIDES

† 22d Idyllium. ‡ 26th Idyllium.

hath

hath been particularly accuſed of exhibiting female manners in an unamiable light: but ſurely his brother-tragedians have preſented us with characters of the ſex that little recommend them, in point of ſoftneſs, decorum, or delicacy. The ſtory of PENTHEUS is ſomewhat differently related by OVID; but there is a horror in the tale, at which imagination recoils, attempting with painful efforts to review the traits of ſimilarity.

Such are the poems of THEOCRITUS, which may, properly, be ſtiled *Mythological*. And theſe, among other works of a like nature, will frequently be read by the ſcholar, though ſeldom copied by the poet: the modern Muſe hath rejected their ponderous imagery—aware, that the club and the ceſtus are weapons too unwieldy for her heroes!

THE

EPISTOLARY IDYLLIA,

THE Epiſtle hath been commonly divided into two kinds —the Didactic and the Elegiac. The firſt, whoſe end is inſtruction, is that of HORACE; the ſecond, whoſe end is emotion, belongs to OVID. Criticiſm or morals have been, generally, the ſubjects of the one; of the other, love and friendſhip.

But

But though the *Romans* may have been properly the inventors of both theſe ſpecies, (having reduced them to a regular form of compoſition) we find many reſemblances of them ſcattered through the *Grecian* poetry. We have the Epiſtles of PHOCYLIDES and THEOGNIS, and a variety of other *Greek* pieces, in the ſtrain of Elegy; the origin of which may be traced back to the earlieſt writers of *Greece*. THEOCRITUS is ſaid to have written *Iambics* and *Elegies*, in which perhaps we might have found the archetypes of the *Horatian* and *Ovidian* epiſtles.

The three little poems before us,* are of the latter claſs. Though it would be abſurd to compare them to the *Heroides* or Epiſtles from *Pontus*, they certainly unite the plaintive elegiac air, with the lax epiſtolary negligence.

The *Aites*, probably, is not the property of THEOCRITUS. But if it were, we ſhould not much regret to ſee him deprived of it. It is a ſprig of no agreeable verdure; and the beauty of his laurels is not impaired by its loſs.

The *Advice to a Friend* is not unpleaſing: but it is the *Diſtaff* charms us. It is here we diſcover a ſtriking vein of ſenſibility and elegance; while we contemplate the friendſhip of THEOCRITUS and the *Mileſian* phyſician, and the virtues of THEUGENIS ſo affectionately touched, ſo delicately recommended to female imitation. The wife of NICIAS becomes, immediately on her introduction, an

* 12th, 28th, and 29th Idyllia.

intereſting

intereſting character: ſhe is rapidly withdrawn from our view; yet we ſtill image to ourſelves the induſtrious fair-one, with her ivory diſtaff, the elegant and well-appropriated gift of our poet; ſuch as in theſe days, however, might ſhrewdly enough convey—a hint of ſatyrical reprehenſion! But though our modiſh ladies might poſſibly ſtart at ſo outrè a preſent, and feel much more gratified with the gallantry of the *Gloves*, the *Fan*, or the *Roſe-Bud*,—the *Diſtaff* is by no means unworthy of their ſerious attention.

THE

ANACREONTIC IDYLLIA.*

THESE jeux d'eſprit, that by way of diſtinction, we have named *Anacreontic*, have all the levity and delicacy of the *Teian* muſe; but the critics will not allow them to be the production of our poet's pen.

The *Honey-Stealer* is an exact copy of the fortieth Ode of ANACREON: the meaſure of the verſe is altered, while the ſentiment and manner are retained.

The *Death of Adonis* (whoever might have been its author) hath the charm of ſimplicity to recommend it.

* 19th and 30th Idyllia.

THE

EPIGRAMS OF THEOCRITUS.

AMONG the *Greek* poets, in general, Epigrams (as the word implies) were merely inſcriptions. We meet with a few of the moſt ancient in HERODOTUS; but the *Anthologia* furniſhes us with a various collection. The epigrams of CATULLUS and MARTIAL are of a different complexion; the one conſiſting throughout of lively expreſſion, the other pointed at the end, or cloſing with an unexpected turn of wit.

Theſe ſeem to be the three ſpecies of epigram; from which the critics, according to their different diſpoſitions or fancies, have drawn their definitions. While one excluſively commends the grave humour, the chaſtiſed air, and the ſimplicity of the *Greeks;* another holds up to imitation the more refined delicacy and uniform diffuſion of vivacity diſcoverable in the earlier *Latin* epigrammatiſt: A third, however, contends, that the very nature of epigram conſiſts in poignancy and point; and, perhaps, prefers one ſtroke of MARTIAL's pen, to all the inſipid—ſpiritleſs *Anthologia.* The truth of the matter is, that we have excellent ſpecimens in each line; ſuch as no one, poſſeſſed of taſte, would deſpiſe, or be aſhamed to imitate. Yet the *point*, in modern language,

ſeem

ſeems to be a neceſſary quality, of which the *Jelly-Bag** is a moſt happy illuſtration. And unity of thought, conciſely expreſſed, (though the *Greeks* have not always attended to it) appears to be eſſential to the ſeveral ſpecies we have attempted to define.

If the *Epigrams* of THEOCRITUS had been entitled *Idyllia*, and his *Honey-Stealer* an *Epigram*, a modern definer would have found no impropriety in the change. This delicate morçeau (with the *Cupid turned Ploughman* of *Moſchus*) hath even ſmartneſs enough for a *French* Epigrammatiſt.

The firſt five epigrams of our poet are not very unlike the ruſtic inſcriptions of AKENSIDE. Of the fourth, AKENSIDE's third inſcription is plainly an imitation. The ſixth cloſes with ſomething like pleaſantry: but the humor would have been ſtronger, if the ſhepherd's dogs had aſked him, "To what purpoſe he grieved for his kid, when not even a *bone* of it was left?" This would have been characteriſtic—but the embers of humor are ſmothered in *aſhes*.

Of the next ſixteen the *Inſcription on the Image of the heavenly* VENUS is perhaps the moſt pleaſing; though the merit of all may be nearly alike. They have no ſtriking beauties. They are deficient in ſpirit. We do not look for ſubtilty; but we expect ſome infuſion of vivacity. There is a ſickly languor diffuſed over them; nor can they be read without many a pauſe of liſtleſs indifference.

* See *Oxford Sauſage*.

The

The wits of the preſent day have looked on epigram as an object too trivial to engage a continuance of attention. To publiſh a collection, (like MARTIAL) and to build on it the hopes of fame, would, at this time, be conſidered as a glaring abſurdity. And, indeed, the epigram ſhould be the product of the moment; the effect of chance, not art; a ſparkle from the colliſion of fortune and fancy. Of ſuch felicities we meet with frequent examples, through a vehicle unknown to the wits of old. The periodical publication they could not boaſt. But the *Oxford Sauſage*, and *Carmina Quadrageſimalia*, preſent us with every ſpecies of this little compoſition; replete with humor and with elegance, and ſuperior, in every point of view, to the moſt perfect epigrams of antiquity.

DISSERTATION
ON
BION AND MOSCHUS.

THERE are few poſſeſſions of the mind more valuable than a well-diſciplined imagination. Without regularity of genius, the poet runs from one image to another, with little deſign; and the philoſopher forms viſionary hypotheſes, and makes experiments, with no view to a concluſion. He, who is unable to repreſs the luxuriances of his fancy, will often wander, amidſt the falſe fertility, bewildered in his own creation. It ſeems the character of ſuch an author, to hunt after new ideas, to catch a glittering image, to introduce a ſuperfluity of ornament, to reject no thought that riſes, to purſue his ſubjects without knowing when to drop the purſuit, and to ſwell his works with *generalities*.

Whether theſe obſervations can, any way, be applied to the poets before us, a curſory view of their productions may poſſibly determine.

The names of BION and MOSCHUS have been commonly aſſociated, and not without reaſon; for their beauties and defects are naerly the ſame. They flouriſhed alſo at the

ſame juncture; though BION was born at *Smyrna*, and MOSCHUS at *Syracuſe*. The former reſided, however, ſome part of his life, in *Italy*, where MOSCHUS attended his poetic ſchool, and imbibed his taſte and manner. Theſe brothers in genius were contemporary with the great father of paſtoral poetry. They have been called his rivals! They have been almoſt preferred to him by LONGEPIERRE! But whether they ought, in juſtice, to be conſidered, at all, in the light of paſtoral writers, is a queſtion of doubt; which, however, it might be unprofitable to diſcuſs.

The Epitaph on Adonis is, indiſputably, the work of an exuberant invention, and a fine ſenſibility. Its ſtrains are ſo muſical and ſo melancholy, that they melt upon the ear, and *almoſt* ſteal into the heart. Yet, amidſt theſe beauties, we diſcover a blemiſh the moſt unpardonable of all poetic errors. Allured by the richneſs of ornamented imagery, the poet too frequently overlooks the ſimplicity of nature. The puerile idea of the 'boar's *white* teeth wounding the *white* ſkin;' and 'the *purple* blood oppoſed to the *ſnowy* limbs;' the witticiſm of the '*wound* of ſorrow in the *boſom* of VENUS, as deep as that in the *thigh* of ADONIS;' the quaint effuſion of 'her *tears*, as many in number as the *drops* of *blood* that trickled from her lover;' and the truly *Ovidian* transformation of thoſe tears and drops of blood into roſes and anemonies; and the conceit of flowers bluſhing with grief—not to mention mountains, woods, hills, ſprings, rivers, all huddled together in the moſt lamentable confuſion—theſe ſurely are evident indications of a vicious taſte, and a diſordered fancy.

The

The ſucceeding Idyllia of BION, particularly *Cupid and the Fowler*, and the *Teacher taught*, are ſweet and delicate effuſions; a few of them reſembling the modern ſonnet.

The ſame may be obſerved of the lighter Idyllia of MOSCHUS; particularly the *Choice*, and the *Evening Star*. In theſe little pieces, there is a vein of feeling and agreeable ſentiment; without that falſe poliſh, that varniſh of refinement, ſo plainly perceivable in the *Epitaph on* ADONIS. Not that the *Epitaph on* BION is free from objection. It is evidently formed on the plan of the former elegy; and, though more natural, hath not the merit of a very ſtrict adherence to nature. To throw the ſhade of ſympathetic melancholy over the ſcenery of ſtill-life, requires indeed the hand of a maſter. But the true poet will diſdain the cold unaffecting combination of fountains, groves, and plants and flowers, all undiſtinguiſhably rueful; except indeed the roſe, that turns from red to pale—a ſtroke of diſcrimination not eaſily overlooked. General images of grief, even though they are founded on the principles of truth and nature, may 'play round the head, but can never reach the heart.' In the *Epitaph on* BION, we may be ſoothed, for a moment, by its mournful air, and its melodious numbers: but are we often affected by ſtrokes of genuine pathos? If, inſtead of a general deſcription of all the feathered tribe warbling their maſter's elegy, the poet had pictured the grief of a particular bird, which BION had taught to ſing, that had been ſheltered beneath his roof, and been accuſtomed to peck the crumbs from his table, the painting might have had its effect. We are delighted with CATULLUS's *Swallow*, and ANACREON's

Dove. And theſe poems muſt have been peculiarly charming, where the ſwallow or the dove was held in veneration; or endeared (as the latter is in the *Eaſtern* countries) by the fondneſs of domeſtic familiarity.

The *generalities*, however, of this elegiac poem, have been frequently imitated by ſucceeding writers; and modern elegy hath found treaſures in MOSCHUS, which ſhe could not find in nature.

If we glance at his other larger Idyllia, his EUROPA, it may be obſerved, is more intereſting than that of OVID, (who is here indeed a pretty cloſe copyiſt) and the Dialogue between the wife and mother of HERCULES contains ſeveral very affecting paſſages.

But to conclude. The character of theſe half-paſtoral poets (under the perſon of BION) cannot be more accurately or more beautifully drawn, than in the following paſſage from the *Arcadia* of Sir WILLIAM JONES:

'Firſt, in the midſt a graceful youth aroſe,
'Born in thoſe fields where cryſtal *Mele* flows:
'His air was courtly, his complexion fair;
'And rich perfumes ſhed ſweetneſs from his hair,
'That o'er his ſhoulder wav'd in flowing curls,
'With roſes braided, and inwreath'd with pearls;
'A wand of cedar for his crook he bore;
'His ſlender foot the *Arcadian* ſandal wore;
'Yet that ſo rich, it ſeem'd to fear the ground,
'With beaming gems and ſilken ribbands bound;
'The plumage of an oſtrich grac'd his head,
'And with embroidered flowers his mantle was o'erſpread.

DISSERTATION

ON

TYRTÆUS.

THAT the firſt literary productions of every age and nation were written in verſe, we learn from the concurrent relations of hiſtorians, and (what is a ſurer teſtimony) the conſtitution of the human mind. Not to inſiſt on philoſophical evidence, we muſt be ſufficiently convinced of the fact, while we recollect the *Scythian* or *Runic* mythology, the war-ſongs of the *American* tribes, or the ſtrains of the rude *Otaheitans:* There is a peculiar ſpecies of ſimplicity that characteriſes even the moſt elevated and penetrating genius that exiſts amidſt unpoliſhed manners. The objects that fall under its immediate notice are few: theſe are rapidly collected, and repreſented with a ſtrength and wildneſs that ſpeak enthuſiaſtic emotion, and a fancy ſtruggling for expanſion. The frequent recurrence of Highland imagery, that diſcriminates the poems of OSSIAN with the ſameneſs of original beauty, in all the inartificial contexture peculiar to untutored genius, hath been admitted as no unconvincing argument of their antiquity.*

* Their antiquity, indeed, has been inconteſtibly proved by the production (though among a few Literati only) of the originals from whence they were tranſlated.

The war elegies of TYRTÆUS have the ſame lineaments of ancient times. They poſſeſs an inimitable energy; a majeſtic, yet undiverſified ſimplicity. There is a boldneſs in the painting, but no variety. TYRTÆUS is ſtrikingly a manneriſt. His poems abound with repetitions of the ſame images and ideas. Of our military poet and his productions, we have a few ſcattered records among the *Greek* and *Roman* writers. We are informed by SUIDAS, that TYRTÆUS flouriſhed a contemporary with the ſeven wiſe men of *Greece*. He is ſaid to have written on the conduct of life, in elegiac verſe; and, very copiouſly, on the art of war. Yet a few mutilated fragments are all that are tranſmitted to us of his works. Theſe, however, are ſo beautiful, that we cannot but feel an intereſt in the fate of their author; while the line to which we have been long familiarized,

> TYRTÆUSQUE *mares animos in martia bella*
> *Verſibus exacuit* ——

naturally leads us to aſſociate life and action with every verſe we read. That ſplendid circumſtance, alluded to by HORACE, muſt have excited curioſity in all who love literature and the muſe.

Whether TYRTÆUS was born at *Athens* or *Miletus*, ſeems to be an undetermined point. We are told, however, that he was lame, and deformed in his perſon; and that he kept a ſchool at *Athens*, till, by the advice of the Oracle at *Delphi*, he was choſen general of *Lacedæmon*, in her war againſt *Meſſene*.* The latter, it appears, had been victorious in

* See DIODORUS SICULUS, b. 15.

various

various battles, under the conduct of ARISTOMENES;† and the *Lacedæmonian* ſpirit much depreſſed by her triumphs. TYRTÆUS was elected, therefore, as the laſt reſource, to the command of the *Spartan* army. The bravery and ſtratagems of ARISTOMENES for ſome time prevailed. The influence of our poet had no inſtantaneous effect. But though, for a while, in the field, his efforts proved abortive, he gained diſtinguiſhed honor, in the city, by quelling a ſedition, the violence of which had threatened the very exiſtence of the republic.‡ In the mean time, the two kings of *Sparta*, reduced to deſpair, had reſolved to abandon the war. But the reſolution was ſtrenuouſly oppoſed by TYRTÆUS, who, enforcing his arguments with the motives of religion, led them to riſk another battle. Here, then, we are to contemplate the great incident of his life.§ He convened his army. He ſtood forth, as the miſſionary of APOLLO. He reminded his ſoldiers of the ſacred Oracle, under the ſanction of which they were preparing to fight. He ſung a war-ſong! Military glory and manly fortitude re-echoed at every pauſe! The ſpirit of heroiſm was univerſally rekindled; and every boſom throbbed for war! Every eye ſparkled with anticipated triumph! The *Spartans* ruſhed to battle, and conquered!

There is a curious circumſtance, however, recorded by JUSTIN, which ought not to be omitted. He intimates, that, though the *Spartans* looked with contempt on death,

† See PAUSANIAS MESSEN. ‡ PAUSANIAS.

§ JUSTIN, b. 3.

they

they were tremblingly ſolicitous in reſpect to the rites of ſepulture:

Non de ſalute, ſed de ſepulturâ ſoliciti.

He adds, that an expedient was, at laſt, diſcovered, which diſpelled all the damps of fear. Each ſoldier tied a token round his arm, with his own name and that of his family inſcribed on it; that, if he ſhould fall in battle, his friends might, by this means, diſtinguiſh his body amidſt the heaps of the ſlain, and inter it with the funeral ſolemnities.

Thus was the *Spartan* army fired with ardors caught from verſe, and crowned with honors reflected from the Muſes!

And ſuch high reſpect was paid to theſe rhapſodies of our poet, that after he had enlarged and methodiſed them into regular poems, they were attached, as ſupplementary pieces, to the military code of LYCURGUS, for the inſtruction of the *Lacedæmonian* Youth. It was alſo enacted, that, in every campaign, the *Spartan* ſoldiers ſhould attend, at the king's tent, the rehearſal of theſe military leſſons.

Wonderful may ſeem the effects of TYRTÆUS's poetry; and equally ſurpriſing was the proud diſtinction he enjoyed from the gratitude of his country. Yet theſe probably were facts. They ſeem authenticated by the concurrent teſtimonies or authorities of PAUSANIAS and JUSTIN, the Orator LYCURGUS, DIODORUS SICULUS, and PHILOCHORUS.*

* He lived in the age of PTOLEMY EPIPHANES. See ATHENÆUS, b. 14, c. 7.

In

In ancient times, indeed, the combined character of the warrior and the poet was no very extraordinary phænomenon. The tragedian ÆSCHYLUS gained a laurel at the battle of *Marathon*; and SOPHOCLES, his poetical ſucceſſor, commanded the *Athenian* army, in conjunction with PERICLES.

But the influence and the glories of the poet are paſt. He is no longer the elect of oracles! He is no more ſuperior to kings!

Alas!——

'Who now ſhall wake the *Spartan* fife,
And call, in ſolemn ſounds, to life
The youths, whoſe locks divinely ſpreading,
Like vernal hyacinths, in ſullen hue,
At once the breath of fear and virtue ſhedding,
Applauding freedom lov'd of old, to view?
What new TYRTÆUS wield the ſword he ſings?'

Alas! the modern bard is a feeble being, a ſolitary character. The hoſts indeed of fancy are his: 'Tis true he can marſhal his ideal ranks, and bid them

—— 'Now vaniſh, now appear;
Flame in the van, or darken in the rear!'

Yet, amidſt all the viſionary ſplendor, he muſt envy the trophies of TYRTÆUS!

NOTES

ON

THEOCRITUS,

BION, MOSCHUS,

AND

TYRTÆUS.

NOTES
ON
THEOCRITUS.

IDYLLIUM the FIRST.

LINE I.

YON' breezy Pine, whoſe foliage ſhades the ſprings,
In many a vocal whiſper ſweetly ſings.

Αδυ τι το Ψιθυρισμα ϗ α πιτυς, αιπολε, τηνα,
Α πολι ταις παγαισι, μελισδεται.

In this firſt line, there is an inimitable ſweetneſs. The word Ψιθυρισμα finely expreſſes the whiſpering of the pine-tree. It properly ſignifies to whiſper ſoftly in the ear. Εψιθυρισδομες αδυ, and αλληλοις Ψιθυριζον are to be thus underſtood, in the ſecond and twenty-ſeventh Idyllia. In VIRGIL's Imitations, we have

——— *argutumque nemus pinoſque loquentes,*

and

Sæpe levi ſomnum ſuadebit inire ſuſurro.

Theſe lines correſpond with the above; but the following verſes from POPE's *Eloiſa* (which FAWKES hath adduced in compariſon) expreſs a melancholy murmur, inſtead of a gentle whiſpering. They move with ſlow ſolemnity; not with dactyl lightneſs. They do not lull to repoſe; but awaken to fear.

The

The darkſome pines that o'er yon' rocks reclin'd
Wave high, and murmur to the hollow wind.

The firſt two lines in THEOCRITUS may be regarded as echoes to the ſenſe; but in our author, a ſentence containing a very vulgar idea, not unfrequently flows in ſuch a cadence of melody, as to leave the deluſive impreſſion of an elegant ſimplicity on the mind. Thus, happily, the ſound predominates over the ſenſe, at thoſe places, where the latter might otherwiſe diſguſt, by its rudeneſs or ruſticity.

LINE 12.

Sweeter thy warblings, than the ſtreams that glide
Down the ſmooth rock, ſo muſical a tide.

It is impoſſible for any tranſlation to do juſtice to the original line. It expreſſes the ſmooth lapſe of a water-fall, with a wonderful diſtinctneſs.

Την απο τας πετρας καταλειβεται υψοθεν υδως.

HOMER's verſe

——— Κατα δε ψυχρον ρεεν υδως
Υψοθεν εκ πετρης, &c. Odyſſ. b. 17,

becomes muſical by tranſpoſition.

LINE 15.

A ſtall-fed lamb awaits the ſhepherd-ſwain.

The *dramatis perſonæ* of the paſtoral Idyllia are the BUBULCI, UPILIONES, and CAPRARII. To the firſt was aſſigned the care of oxen; to the ſecond, that of ſheep; and to the third, the care of goats. The rank of theſe characters was in the order in which we have mentioned them. WARTON.

LINE 23.

'Tis PAN we fear: from hunting he returns.

The *Goatherds* worſhipped PAN as their preceptor in the art of ſinging and playing on the pipe; while the *Neatherds* and *Shepherds* were the diſciples of APOLLO and the MUSES. The *Shepherd*

herd THYRSIS having invited the *Goatherd* to his paſtoral ſeat, and deſired him to play upon the pipe; the *Goatherd* anſwered, 'he could not do this at noon, while PAN, whom he reverenced as his god, was aſleep; but THYRSIS might do it with impunity, becauſe he did not lie under the ſame obligations.' The *Shepherd* accordingly invokes the MUSES, and intreats them to be propitious to his lay. The *Shepherd* THYRSIS had promiſed an he-goat to PAN; and a ſhe-goat to the *Goatherd*, the votary of PAN. In return, the *Goatherd* had aſſigned the MUSES a ſheep, and THYRSIS, the ſervant of the MUSES, a lamb from the fold. Such is the diſtinction of character in THEOCRITUS; and ſo accurately is it preſerved. WARTON.

LINE 24.

As all in ſilence huſh'd the noonday burns.

The ancients believed, (ſays Mr. WARTON after DACIER, on that paſſage in HORACE, —— *Caretque*
Ripa vagis taciturna ventis)
that their gods were accuſtomed to ſleep at mid-day. Hence they attributed to that ſeaſon a peculiar ſilence and ſerenity. Our *Goatherd* therefore refuſes to grant the requeſt of THYRSIS, from an apprehenſion, that he ſhould diſturb the noonday ſlumbers of his guardian deity. In one of the hymns of CALLIMACHUS, TIRESIAS is ſtruck blind, as a puniſhment for his intruſion on PALLAS and the nymph CHARICLON, while they were bathing at the hour of noon—at that ſolemn period, when the mountain was huſhed in meridian ſtillneſs. To enter a temple at noonday, was prohibited among the ancients, from a perſuaſion that their deities were then aſleep. The *Pythagoreans* and *Ægyptian* ſages forbad any one to ſpeak as he paſſed at this hour the gates of their temples: the divinity was to be worſhipped in ſilence. Thus are we to underſtand ELIJAH—'And it came to paſs at 'noon, that ELIJAH mocked them, and ſaid,—"Cry aloud: for "he is a god; either he is talking, or he is purſuing; or he is "on a journey; or, peradventure, *he ſleepeth, and muſt be* "*awaked.*" This ſuperſtitious notion of the Gentiles ſeems to be

be alluded to in the Pſalms. He who repoſes his truſt in God, is ſaid not to be afraid of Δαιμονιε μεσαμβρινε, as the *Septuagint* interpreters have rendered it. Thus alſo LUCAN:

'Non illum cultu populi propiore frequentant,
'Sed ceſſere Deis, medio cum Phœbus in axe eſt,
'Aut cœlum nox atra tenet; pavet ipſe ſacerdos
'Acceſſum, dominumque timet deprendere luci.'

WARTON.

Mr. WARTON's notion relative to the *Pythagoreans* hath been juſtly excepted againſt, by an anonymous critic; who adds, that the ſuperſtition here deſcanted on, ſeems to have prevailed among the *Druids*.

'Non ſub horâ meridei Druidarum lucos impune intrares.'

LINE 37.

O'erlaid with wax it ſtands.

A deſcription of the ΚΗΡΟΓΡΑΦΙΑ, as HEINSIUS informs us. It was much in faſhion (at the time THEOCRITUS flouriſhed) both among the *Ægyptians* and *Sicilians*.

To beautify the prows of their ſhips, ſays POTTER, the ancients uſed ſeveral colors, annealing them by wax melted in the fire; which art was called, from the wax, Κηρογραφια, from the fire Εγκαυστικη. It is deſcribed by VITRUVIUS, b. 7, c. 9, and mentioned by OVID:

——— *Picta coloribus uſtis*
Cæruleam matrem concava puppis habet.

'The painted ſhip with melted wax anneal'd,
'Hath TETHYS for its deity.'

LINE 39.

My large two-handled cup, rich-wrought and deep.

Mr. WARTON obſerves, that this cup was a moſt capacious veſſel, which the *Sicilian* ſhepherds uſed to fill with milk, wine, or other beverage; when they meant to indulge to exceſs.

THEOCRITUS

THEOCRITUS hath adorned it, in proportion to its ſize, with an abundant variety of ſculpture. In the formation and ſelection of the paſtoral imagery with which it is ornamented, the judgment of the poet is no leſs conſpicuous than his invention: Though he has minutely deſcribed every figure, he is no where tedious. His fancy is not caught by prettineſſes, or occupied in a childliſh enumeration of trivial circumſtances, like TRYPHIODORUS, in his deſcription of the *Trojan* horſe; not to mention, that the principal value of the prize propoſed by our ſhepherd, was to be eſtimated from the ſplendor and elegance of the ſculpture: So that the poet was almoſt neceſſarily obliged to give a diſtinct and accurate painting of it. No excuſe, however, of this nature, will warrant that prolix deſcription of the baſket, in the *Europa* of MOSCHUS. And VIRGIL hath certainly been unfortunate in his imitation of the paſſage before us. The truth is, he had no adequate idea of the cup which the *Greek* poet was deſcribing. The cup of THEOCRITUS did not belong to VIRGIL's age or country.

NONNUS, in his Dionyſiacs, (book xix. p. 516. v. 25. edit. *Hanov.*) hath imitated this, and many other paſſages of THEOCRITUS, with ſucceſs.

LINE 41.

With Helichryſe entwin'd.

The Helichryſe was a plant much celebrated by the ancient poets—ſtiled, according to MARTYN, *Chryſocarpum*, or *Hedera baccis aureis*, (with golden or ſaffron-coloured berries.) This might have been VIRGIL's ivy. *Victrices hederam*, &c. Its flower, ATHENÆUS tells us, was very ſimilar to the Lotus; and it is ſaid to have taken its name from the nymph HELICHRYSE, who was the firſt that gathered it. In the ſecond Idyllium SIMÆTHA obſerves, that the beard of her DELPHIS was yellower than Helichryſus. Perhaps it may be the *Engliſh* Orpiment. PLINY and THEOPHRASTUS ſay, that Κισσος is a kind of ivy that grows without a ſupport.

LINE 49.

Brimful, through paſſion, ſwell their twinkling eyes;
And their full boſoms heave with fruitleſs ſighs!

Surely the art of the ſculptor muſt have been wonderfully diſplayed in expreſſing the motions of the eyes, and even the ſenſations of the mind!

But deſcriptions of this ſort often occur in the *Greek*, and, more frequently, in the *Hebrew* poetry; though they will not eaſily ſtand the teſt of critical examination.

THEOCRITUS ſeems to have forgotten that he is deſcribing the engraving of a cup. The poet hath the realities before his eyes; life and motion fire his fancy; and his painting correſponds with the warmth of his conceptions. WARTON.

LINE 51.

Amidſt the ſcene, a fiſher, grey with years,
On the rough ſummit of a rock appears.

Mr. WARTON intimates that THEOCRITUS hath ſhewn his judgment in introducing the *local* circumſtance of the *fiſherman drawing his net*, ſince the *Sicilian* ſhore abounded with fiſhermen. But as the cup was not fabricated at *Sicily*, there is ſurely no peculiar propriety in the *repreſentation*, for the reaſon Mr. WARTON hath aſſigned: Though drawn from the immediate obſervation of the poet, it might not have been *local* to the *engraver*.

LINE 59.

Next red ripe grapes in bending cluſters glow.

Evidently in imitation of the vineyard in HOMER's Shield of ACHILLES.

Εν δ'ετιθει ϛαφυλησι μεγα βριθουσαν αλωην.

LINE 60.

A boy, to watch the vineyard, ſits below,

We

We are here reminded of MASON's much-admired deſcription of the ſhepherd-boys, amidſt their ruſtic occupations.

——*Call the loiterers into uſe,*
And form of theſe thy fence, the living fence
That graces what it guards.
——— *Let the leathern ſcrip*
Swing at their ſide.——
They too ——————*deſport*
In ruſtic paſtime, whilſt that loveliеſt grace
Which only lives in action unreſtrain'd,
To every ſimple geſture lends a charm.

LINE 68.

Weaves locuſt-traps.

Thus LONGUS, no unfrequent imitator of THEOCRITUS, deſcribing the puerile ſports of DAPHNIS and CHLOE: "While 'CHLOE was buſily employed in framing locuſt-traps, ſo intent 'was ſhe on her amuſement, that ſhe forgot the care of her 'ſheep.' And hence perhaps VIRGIL:

Viminibus mollique paras detextere junco.

WARTON.

LINE 71.

From *Calydon* it croſs'd the ſeas.

HOMER, in his catalogue of the ſhips, reckons CALYDON among the *Ætolian* cities. It was likewiſe called ÆOLIS, according to THUCYDIDES—Την Αιολιδα την νυν καλεμενην Καλυδωνα.

LINE 75.

For thy LOV'D HYMN——

In the original, τον εφιμερον υμνον is the common reading confirmed by all the MSS. Mr. WARTON had an opportunity of collating. In THEOGNIS we find εφιμερον υμνον αειδειν. And in HORACE, *ſeu condis amabile carmen.* The long conjectural

 remarks

remarks of HEINSIUS on this topic (as Mr. WARTON properly obſerves) are more ingenious than juſt. He would read

Τον εφ' Ιμερα υμνον,
The hymn of Himera,

A river in *Sicily*, the banks of which were the ſcene of DAPHNIS' loves, as it appears from a paſſage in the ſeventh Idyllium. The authority of ÆLIAN hath been confidently adduced, as deciſive of the queſtion. In the tenth book of his Miſcellaneous Hiſtories (chap. 18) ÆLIAN concludes his Anecdotes of DAPHNIS, with an intimation, that STESICHORUS the *Himeræan* bard, is reported to have been the inventor of the Bucolic. Mr. FAWKES, however, aſſerts, 'that we have the indiſputable authority of 'ÆLIAN in favour of HEINSIUS's correction, which is undoubt-'edly genuine: For the hiſtorian, ſpeaking of DAPHNIS and this 'hymn, ſays, "It is that which the goatherd calls τον εφ' Ιμερα "υμνον; and that STESICHORUS, the *Himeræan* bard, firſt ſung "this celebrated hymn."

Mr. FAWKES hath miſtaken HEINSIUS. The tranſlator can find no ſuch information in ÆLIAN.

LINE 81.

Where ſtray'd ye, nymphs, when DAPHNIS pin'd with love?

To this paſſage (which, as it hath been obſerved, VIRGIL, MILTON, POPE, and Lord LYTTLETON, have all imitated) the apoſtrophe to the winds, in the opening of OSSIAN's *Darthula*, bears a very remarkable reſemblance.

'But the winds deceive thee, O *Darthula!* and deny the 'woody *Etha* to thy ſails. Theſe are not thy mountains, *Nathos*; 'nor is that the roar of thy climbing waves. The halls of '*Cairbar* are near, and the towers of the foe lift their head. 'Where have ye been, ye ſouthern winds, when the ſons of my 'love were deceived? But ye have been ſporting on plains, 'and purſuing the thiſtle's beard! O that ye had been ruſtling 'in the ſails of *Nathos*, 'till the hills of *Etha* roſe; 'till they roſe 'in their clouds, and ſaw their coming chief!'

Who

Who can recollect MILTON's imitation without enthuſiaſm?

Where were ye, nymphs, when the remorſeleſs deep
Clos'd o'er the head of your lov'd Lycidas?
For neither were ye playing on the ſteep,
Where your old bards, the famous Druids, lie,
Nor on the ſhaggy top of Mona *high,*
Nor yet where Deva *ſpreads her wizard ſtream.*

LINE 88.

And ev'n the foreſt-lion mourn'd his death.

Thus VIRGIL, in his fifth Eclogue:

DAPHNI, *tuum Pænos etiam ingemuiſſe leones,* &c.

The ſcholiaſt obſerves, that there were no lions in Sicily. He would therefore read, αν εκλαυσε—'Even a lion *could* have la-'mented his death.'—But theſe ſurely are *difficiles nugæ*.

LINE 91.

Bulls, cows, and ſteers, ſtood drooping at his ſide.

'How frigid in compariſon (ſays Mr. WARTON) is that deſcription of VIRGIL, 'who mentions only—the ſhepherd's little flock ſtanding melancholy around him!' It is with all diffidence that the tranſlator diſſents from the ingenious editor. Mr. WARTON thinks that the deſcription of our *Sicilian* bard hath gained ſtrength and pathos, in proportion to the multitude and variety of animals employed as mourners at the death of DAPHNIS. Yet his brother of Wincheſter hath diſcovered, perhaps, more genuine pathos in that ſingle ſtroke of VIRGIL—'*Stare circum*,' than in our *Sicilian*'s aggregate of beaſts collected indiſcriminately from the meadows of *Sicily*, and the foreſts of *Africa*.

LINE 104.

"Hah, too thoughtleſs in thy loves!

The *Greek* ſcholiaſt ſuppoſes this to be a continuation of PRIAPUS's addreſs: It is rather, however, the ſpeech of the nymph

ECHENAIS, the miſtreſs of DAPHNIS, upbraiding him with his incontinence and infidelity. In this light, the whole paſſage is both ſtriking and beautiful. There is a vein of pleaſant raillery runs through it; nor can we help obſerving its peculiar gracefulneſs and truly characteriſtic ſimplicity.

HEINSIUS and WARTON.

Still, however, a difficulty remains. The poet obſerves, that DAPHNIS made no reply. True: for how could he reply to what he did not hear? The female perſonage, whoever ſhe is, is repreſented as thus complaining at a diſtance, amidſt the groves and the fountains. A learned critic hath conjectured that α Κωρα means the goddeſs DIANA. It may be ſo. But the only way perhaps of removing the difficulty, is to imagine PRIAPUS ſtill continuing his addreſs, and repeating this paſſage as the words of the ſlighted nymph.

LINE 107.

He views with leering eyes his goats aſkance.

VIRGIL alludes to this place—

Novimus et qui te—tranſverſa tuentibus hircis.

Ταυρεαι οφθαλμως ſeems to be a very bold expreſſion, that will ſcarcely admit of a literal verſion. HORACE's *intabuiſſent pupulæ* expreſſes, with rather more energy, the effect produced in the eyes, by a vehement deſire for an unattainable object.

LINE 123.

But he: 'Too true thou ſay'ſt, that love hath won!
'Too ſure thy triumphs mark my ſetting ſun!

This paſſage hath been much perplexed by conjectural criticiſm. In the opinion of ſome, it means: 'Now all things ſhew 'that my ſun is ſet,' intimating, that he foreſaw his death; or, that he ſhould no more behold the light of the ſun. Ηελιος δε Ουρανυ εξαπωλωλε—'the ſun has periſhed from heaven'—hath been cited as an illuſtration from Homer's Odyſſey. Others think, that the original ſhould run

Ηδη

Ηδη γαρ φρασδει πανθ' ΑΛΙΟΣ αμμι ΔΕΔΥΚΕΙ
Δαφνις, &c.

Here the ſenſe is rather obſcured than illuſtrated. The following Mr. WARTON determines to be the genuine reading:

Ηδη γαρ ΦΡΑΣΔΗ πανθ' αλιον αμμι δεδυκειν.
Δαφνις KEIN, &c.

'*O Venus, you ſay that my ſun* [i.e. *all my hopes*] *are ſet, are* '*vaniſhed! Daphnis therefore,* &c.' which reminds the tranſlator of that fine hymn to *Hope*, the production of the elegant LANGHORNE:

Sun of the ſoul, whoſe cheerful ray
Darts o'er this gloom of life a ſmile;
Sweet HOPE, *yet further gild my way;*
Yet light my weary ſteps awhile,
Till thy fair lamp diſſolve in endleſs day.

LINE 131.

There the broad ruſh, in matted verdure, thrives.

The Κυπειρος is, moſt probably, the three-cornered ruſh deſcribed by PLINY the naturaliſt, (21, 18) white at bottom, and black at top. It occurs ſeveral times in THEOCRITUS. Some have imagined it to be a tree; perhaps from its aſſociation with oaks, as in this place, and the fifth Idyllium. But VIRGIL, in imitation of the paſſage, aſſociates the oak and the reed:

Hic virides tenerâ prætexit arundine ripas
Mincius, èque ſacrâ reſonant examina quercû.

Κυπειρος is evidently an aquatic plant in HOMER, Iliad b. 21. Yet POPE has tranſlated it cypreſs. In the thirteenth Idyllium, the epithet Βαθος is attached to Κυπειρος—deep or lofty; which may imply its thick growth or its height. It grew perhaps conſiderably high. There is no doubt but it muſt have been an object of ſome diſtinction in the paſtoral piece; otherwiſe THEOCRITUS would not have introduced it, (as in the firſt

and fifth Idyllia) without a ſingle epithet or adjunct. We may poſſibly conceive ſome idea of its growth in *Sicily*, from SWINBURNE's deſcription of the fennel-giant. His route to *Manfredonia* was, thirty miles, through a flat paſture covered with aſphodels, thiſtles, wild artichokes, and fennel-giant. Of the laſt he tells us are made bee-hives (σκαφιδας μελιτος, ſee fifth Idyll.) and chair-bottoms. The leaves are given to aſſes, by way of a ſtrengthener; and the tender buds are boiled and eaten as a delicacy, by the peaſants. This plant covers half the plain, and riſes to ſuch a height, that there is an inſtance, in one of the wars between *France* and *Spain*, of the Spaniards having marched through it, undiſcovered, cloſe up to the French entrenchments.

LINE 132.

There bees, in buſy ſwarms, hum round their hives.

Ω δε καλον βομβευντι ποτι Ϛμανεσσι μελισσαι·

We cannot repeat this verſe, without fancying we hear the buzzing of bees. It again occurs in the fifth Idyllium.

LINE 161.

Leave *Lycaonian* HELICAS' high tomb.

In the original, it ſhould probably be read,

——— Ελικα δε λιτω' Ηϱιον, αιτωντε σαμα
Τηνο λυκαονιδαο———

'But leave the monument and that ſublime ſepulchre of HELICAS the ſon of LYCAON.'

LINE 165.

O PAN, my reeds ſo cloſe compacted take,
And call forth all their tones for DAPHNIS' ſake.

PAN *primus calamos cera conjungere plures*
Inſtituit———

From theſe paſſages, as well as many others interſperſed in the *Greek* and *Latin* poetry, it appears that PAN was highly honoured

noured as the inventor of the ſhepherd's pipe. The muſical inſtruments uſed by the ancient ſhepherds have various names, denoting the materials of which they were made—ſuch as oat and wheat ſtraw, reeds, and hollow pipes of box, leg-bones of cranes, horns of animals, and metals. The pipe commonly uſed was compoſed of ſeven reeds, unequal in length, and of different tones, joined together with wax. In the eighth Idyllium, two pipes are mentioned compoſed of nine reeds. The *Fiſtula* is uſed, to this day, in the *Grecian* iſlands.

With reſpect to the manner of playing and ſinging among the ſhepherds, we need not heſitate in determining, that their vocal and inſtrumental muſic was alternate—the verſe they ſung correſponding with the tune they played. It is impoſſible that a ſhepherd could ſing and play at the ſame moment. This mode of playing and ſinging is very common with the pipers and fidlers at our country wakes, ſays Dr. PERCY. They probably borrowed the cuſtom from the *Romans* during their reſidence in *Britain*. Thus (adds he) the old *Engliſh* minſtrels uſed to warble on their harps, and then ſing.

LINE 171.

Ye thorns and brambles the pale vi'let bear—

The poet hath here reverſed the order of nature, on the death of DAPHNIS. But the phænomena he hath exhibited are not the independent offſpring of his own imagination. They are evidently imitated from ISAIAH. 'The deſart ſhall rejoice and 'bloſſom as the roſe—the glory of Lebanon ſhall come unto 'thee—the fir-tree, the pine-tree, and the box together—the 'wolf alſo ſhall dwell with the lamb; and the leopard lie down 'with the kid: And the calf and the young lion, and the fatling 'together; and a little child ſhall lead them. And the cow 'and the bear ſhall feed—their young ones ſhall lie down 'together; and the lion ſhall eat ſtraw like an ox.'—Theſe are paſſages which THEOCRITUS had, certainly, in view—though the marks of imitation are by no means ſo ſtriking as in VIRGIL's Pollio.

LINE

LINE 192.

For ſweeter, ſhepherd, is thy charming ſong,
Than ev'n Cicadas ſing the boughs among.

The Τεττιξ, or Cicada, occurs frequently in THEOCRITUS; an inſect, which ſome have miſtaken for the locuſt, and others for our Engliſh graſshopper. POPE hath confounded it with the latter; and FAWKES (though ſenſible of his error) hath followed POPE—copying, in ſpite of HORACE's ridicule, a great man's imperfections. We meet alſo with the Ακρις, or locuſt, in our author; it is conſiderably larger than the Τεττιξ; which appears to be the principal point of diſtinction between them.

According to Dr. MARTYN's accurate deſcription, 'the Τεττιξ hath a ſhorter and rounder body than our common graſshopper, and is of a dark green colour. Its wings are beautiful, being ſtreaked with ſilver, and marked with brown ſpots. The outer wings are twice as long as the inner, and more variegated.' After the *Latin* term Cicada, the *Italians* call it Cicala, and the *French* Cigale.

With reſpect to its voice, it is characteriſed (in the above place and moſt others of THEOCRITUS) as an inſect, whoſe ſong is muſical and pleaſing. Its notes are ſometimes, however, repreſented as harſh and diſſonant. Λιγειοτεσσαν is an epithet by which HOMER hath expreſſed his idea of the voice of the Cicada. SPONDANUS and HESYCHIUS diſagree as to the meaning of the word—the former interpreting it *ſweet*, the latter *feeble*. VIRGIL's Cicadæ are *querulæ* and *raucæ*. MARTIAL's *argutæ*, and *inhumanæ*. The voice of the Cicada, according to ANTIPATER, (Anthologia book I.) is as muſical as the ſwan's. On this queſtion the moderns ſeem inclined to the unfavourable ſide. SPENCE (who was certainly a *pretty* ſcholar, as Dr. JOHNSON ſtiles him) remarks, 'that theſe inſects make one uniform noiſe all day long in ſummer time, which is extremely diſagreeable, particularly in the great heats. Their note is ſharp and ſhrill in the beginning of the ſummer; but hoarſe and harſh towards the latter

latter part of it.' If, in the middle of the ſummer, their ſtrain were found ſweet and muſical, the inconſiſtencies of the poets on this topic, might diſappear. 'They fix (Mr. SPENCE continues) on ſome ſunny branch of a tree, and ſing all day long. Hence this inſect is oppoſed to the ant, in the old *Æſopian* fables; which is as induſtrious and inoffenſive, as the other is idle and troubleſome. Any one who has paſſed a ſummer in *Italy*, or the ſouth of *France*, will not think MARTIAL's epithet *inhumanæ*— too ſevere for theſe creatures.' The noiſe they make (the tranſlator hath been informed) is occaſioned by the friction, or percuſſion of their thighs, againſt a ſort of tympanum in their ſides. ÆLIAN intimates ſomething ſimilar; but his authority is little to be depended on. This lively anecdotiſt tells us, that the female Cicada is mute; thinking, like a baſhful bride, that ſhe ought, in propriety, to be ſilent. See ÆLIAN, b. i. c. 20.

ÆLIAN concurs with THEOCRITUS, ANACREON, VIRGIL, and the poets in general, in affirming that the Cicada lives on dew— probably an erroneous notion, though SPENCE ſeems inclined to believe it, and FAWKES aſſerts it gravely. From ÆLIAN, b. 12, c. 6. and ANACREON, Od. 42, we may judge that this creature was held in great veneration by the ancients. The *Athenians* wore golden Cicadæ in their hair, as an emblem of national antiquity; ſince, it ſeems, they derived their origin, like thoſe inſects, from the earth. Sacred to the Muſes, and the daughter of JUPITER, to eat a Cicada was deemed extreme impiety. Such, however, was no unfrequent practice. *John the Baptiſt*, we read, ate the locuſt.

A harmleſs inſect why purſue—
That only ſips the roſy dew?

See a beautiful Epigram in the Anthologia on this idea.

RAPIN's ode to the Cicada is well known: The tranſlator ſhall conclude his notes with a verſion of it, performed at a very early age, as a ſchool exerciſe.

ODE

ODE

To the CICADA.

I.

Cicada lov'd, whoſe little limbs are ſpread
On yonder ſoft luxuriant bed;
Who hopp'ſt the lawns along,
Chaunting an idle ſong:
Whether, amid full-blown flowers,
Blythe thou ſipp'ſt refreſhing ſhowers—
Drunk with heaven's fragrant tears;
Or where green waters glide,
Thou loveſt to reſide,
In the moiſt graſs of ſhady plains;
Or modulating dulcet ſtrains
Thy emulative throat
Outvies the ſhepherd's note,
Whilſt all the village round thy accents hears.

II.

Or when the ſun darts down its ſcorching ray
To vex the ruſtic's weary way;
By a ſweet murmuring rill,
Thou grateſt, ſhrieking ſhrill:
Or if the deities of heaven
Nectarian ſweets to thee have giv'n
With miniſterial rains:
And bounteouſly beſtrew
Thy bed with pearly dew—
Aſſiſt my ſong; while ſkill'd in rhymes
Thy poet thro' all future times
To laſt, a temple rears;
And thro' the liſtening ſpheres
Still more and more thy fame immortal honor gains.

LINE 196.

Where ſport the HOURS!—

The daughters of JUPITER and THEMIS, according to ORPHEUS and HESIOD, the former of whom informs us that they were born in the ſpring.

Præſides foribus cæli cum mitibus HORIS,

ſays OVID; making them the door-keepers of heaven. In this circumſtance HOMER agrees with OVID; and alſo aſſigns to them the care of the aerial regions, Il. b. 5. They are again mentioned by our author, in the *Syracuſian Goſſips*.

IDYLLIUM the SECOND.

LINE I.

WHERE—where's the laurel pluck'd from yonder grove?
Where the pale philtre that may charm my love?

Our fears are awakened for a moment at the abrupt appearance of the enchantreſs, as ſhe invokes the pale moon, and begins her horrid rites. The character, however, of SIMOETHA is of the mixed kind. It was not the purpoſe of THEOCRITUS, to excite our fears, in a continued ſeries, by an uninterrupted repreſentation of the magical proceſs. Though in the piece before us, in the Pharmaceutria of VIRGIL, and a ſimilar performance by SANNAZARIUS, we may ſee the principal ceremonies—we muſt have recourſe to other authors, for the horrors of incantation. The *Canidia* of HORACE, and the *Theſſalian* ſorcereſs ERICHTHO, in the 6th Book of LUCAN, will furniſh us with no inadequate ideas of ancient necromancy. We may remark, by the way, that LUCAN had, probably, the incident of SAUL and the Witch of Endor in view, while his ERICHTHO was raiſing up a dead body, to ſatisfy the enquiries of SEXTUS, concerning the event of the civil war. APOLLONIUS RHODIUS hath alſo exhibited enchantment in all its terrors.

The practices of witchcraft have been remarkably ſimilar in all ages and nations of the world. The magical uſe of amulets and charms was, doubtleſs, of very high antiquity; though Dr. WARBURTON hath referred its original to the age of the PTOLEMIES. Long before the times of MOSES, the art of divination was practiſed in *Ægypt* and the land of *Canaan*. PHARAOH ſent for all the magicians of *Ægypt* to interpret his dream. The teraphim that RACHAEL ſtole from her father LABAN were, moſt likely, little magical images. The ear-rings which JACOB buried under the oak at *Shechem*, were no other than amulets.

ABRAHAM's

ABRAHAM's ſervant, (who was ſent to look for a wife for his ſon ISAAC) as ſoon as he found REBECCA, took a golden ear-ring (or jewel for the forehead) of half a ſhekel weight, and put it on her face: this was probably a frontlet, with magical words engraved on it, like the *Arabian* taliſman. See " CLOGHER's Chronicle of the *Hebrew* Bible vindicated,' page 157.

As the world grew older, its ſuperſtitions increaſed. *Ægypt* no longer preſerved her ſuperior pretenſions to magic, while *Pontus*, *Aſſyria*, (ſee concluſion of this Idyllium) and many other nations, became equally celebrated for their enchanters; to whom the power was attributed of reverſing the order of nature, on the moſt trivial occaſions. The *Romans* were ſubjected to perpetual alarms through the infernal rituals of HECATE; and ſome thouſands at a time have been convicted of ſorcery, in the imagination of this credulous people. Nor was it the uninformed mind alone that gave way to ſuch fanciful ſuperſtitions. The wiſe CICERO, and the no leſs philoſophic AURELIUS, were, in this point, as undiſcerning as the vulgar. And, in after times, the Apoſtate JULIAN, who rejected Chriſtianity, became a dupe to magical impoſture. We are not to wonder, then, at the triumphs of ſorcery, at a ſubſequent period, when ignorance and error had involved in darkneſs the *European* nations. In the fifth and ſixth centuries it was a darkneſs, indeed, that might be felt. The cruſades were, afterwards, the means of introducing into *Europe*, a ſpecies of necromancy, whoſe aſpect was peculiarly captivating to poetic imagination. *Aſia* had been long, indeed, the ſeat of enchantment. The *Magi* of *Perſia* and the *Brahmins* of *India* have, many ages, been famed for their deep reſearches in the occult ſciences, and their reputed intercourſe with the inviſible world.

The romantic invention of Genii and Faeries originated in the Eaſt; and ſuch may juſtly be conſidered as a valuable acceſſion to the leſs marvellous fictions of the claſſic poet; though in ſome of our modern poems, we have an injudicious mixture of the Gothic and claſſical machinery.

LINE 2.

Where the *pale philtre*—

Pallentia Philtra. OVID.

We read in the Argon. of ORPHEUS, V. 477.

Φιλτρόις Υψιπυλην εξατοις εδαμασσεν Ιησων.

LINE 23.

IYNX, O force him, by thy myſtic charms!
Force him, though faithleſs, to theſe longing arms.

This bird is ſuppoſed by ſome to be the Wry-neck: Though the original word has been variouſly tranſlated—*paſſerculus, frutilla, regulus.* It was much valued by enchanters. Its tongue was moſt eſteemed, and was ſuppoſed to have a ſovereign virtue in love potions. Sometimes the whole bird was faſtened to a wheel of wax, which was turned over the fire, till both were conſumed. POTTER.

LINE 34.

But, in revenge, I give this laurel-bough.

DAPHNIS *me malus urit—ego hanc in* DAPHNIDE *laurum.*

PLINY ſays, that by its crackling noiſe the laurel was thought to expreſs a deteſtation of fire. From the noiſe it makes in burning, ſome tell us, it derived its name—Δαφνη, *i. e.* Δα φαινη. Mr. GAY hath happily imitated this paſſage.

Two hazel-nuts I threw into the flame,
And to each nut I gave a ſweetheart's name:
This with the loudeſt bounce me ſore amaz'd,
That in a flame of brighteſt color blaz'd:
As blaz'd the nut, ſo may thy paſſion grow;
For 'twas thy nut that did ſo brightly glow.

LINE 41.

Ev'n as this wax evaporates in fume,
May *Myndian* DELPHIS, ſcorch'd by love, conſume!

'As

'As the image consumed, so did the person it represented!' Such was the common opinion in the days of THEOCRITUS and VIRGIL; nor was it less prevalent in this country, in the reigns of ELIZABETH and of JAMES. Dr. MARTYN observes, that in the beginning of the last century, many persons were convicted of this practice, and were executed accordingly; as it was deemed to be attempting the lives of others. The 'burning in effigy' is often accompanied with the like malignity.

LINE 48.

Hell's *adamantine* gates.

Κινησαις ῥ'αδαμαντα——not *rhadamanthus*, according to the vulgar reading, but *adamant*.

LINE 49.

Hark—the dogs howling—to the *cymbals* fly!

Thus VIRGIL,

Tinnitusque cie, et matris quate Cymbala *circum.*

Among the *Swedish Laplanders*, there is, in every family, a *drum*—for consulting the devil.

LINE 53.

See smooth'd in calms the silent waves repose!
But ah, this bosom no such quiet knows.

At this solemn scene, Mr. WARTON introduces a beautiful Night-Piece from APOLLONIUS RHODIUS, which has been thus finely translated:

Night on the earth pour'd darkness; on the sea,
The wakesome sailor to ORION'S *star*
And HELICE *turn'd heedful. Sunk to rest*
The traveller forgot his toil; his charge
The centinel; her death-devoted babe
The mother's painless breast. The village-dog

Had ceas'd his troublous bay: Each buſy tumult
Was huſh'd at this dead hour; and darkneſs ſlept,
Lock'd in the arms of ſilence. She alone,
MEDEA *ſlept not*——

LINE 67.

Fir'd by the *Arcadian* plant.

HIPPOMANES here ſignifies a plant, deſcribed as having the fruit of the wild cucumber, and the leaves of the prickly poppy; perhaps a kind of mullein.

In VIRGIL, Georg. iii. 280, it means a poiſon. The reader may ſee a learned Diſſertation on the Hippomanes, at the end of Bayle's Dictionary.

LINE 81.

Now, at his threſhold, &c.

It was uſual (ſays POTTER) to ſprinkle enchanted medicaments on ſome part of the houſe where the perſon reſided. Drugs have been, in all ages, very neceſſary to the ſupport of the magical art.

LINE 89.

What time her offerings, &c.

The following paſſage from PLAUTUS is very ſimilar to SIMOETHA's narration.

Quo is homo inſinuavit pacto ſe ad te S. per DIONYSIA.
Mater pompam me ſpectatum duxit: dum redeo domum,
Conſpicillo conſecutus eſt clanculum me uſque ad fores:
Inde in amicitiam inſinuavit.

At theſe exhibitions, which were very frequent among the *Greeks*, there were ſuch opportunities for love-intrigues as ſeldom occurred on ordinary occaſions. It was not uſual to meet with young women of character any where but in their own houſes. There

There, indeed, they were not commonly acceſſible to their gallants, having apartments appropriated to themſelves.

Partly WARTON.

LINE 89.

What time her offerings fair ANAXO paid.

The *Athenian* virgins were preſented to DIANA, before it was lawful for them to marry. On this occaſion they offered baſkets full of little curioſities to that Goddeſs, to gain permiſſion to depart out of her train, and change their ſtate of life.

POTTER.

LINE 97.

I went—in CLEARISTA's garments dreſt.

A good ſatirical ſtroke on the vulgar vanity of thoſe women 'who borrow cloaths to ſee the ſhow.'

Ut ſpectet ludos conducit Ogulnia veſtem.

CASAUBON.

LINE 104.

O Moon, his boſom as thy ſilver orb.

A point of beauty not very familiar to us, who dreſs ſo differently from the ancients.

Cervicem roſeam, et cerea Telephi
Laudas brachia, &c. WARTON.

LINE 119.

——— like Thapſus, dead.

Θαψος—a *Scythian* wood, of a boxen or golden color: ſome take it to be the Indian Guiacum. The women who choſe to look pale, tinged their cheeks with it.

HEINSIUS.

LINE 140.

Like ſouthern damps, diſtilling from my face!

Thus PETRONIUS;

Cum languidus Auſter
Non patitur glaciem reſoluta vivere terra,
Gurgite ſic pleno facies manavit——

LINE 142.

——What ſudden tremors ſhook my frame.

Very ſimilar to SAPPHO's deſcription of the effects of Love, in her Ode Εις την Εφωμενην, ſo finely tranſlated by PHILIPS.

LINE 159.

Thy poplar wreath with purple ribbons dreſt.

Whenever a young man was ſmitten with the beauty of any lady, (eſpecially a courtezan) he wrote her name in a place appointed for the purpoſe, with ſome encomium on her. Having thus acknowledged his paſſion, he fixed on the day following for a feſtival, προς την αναδησιν, to crown her head with a wreath of flowers and ribbons. Thus in PLATO, ALCIBIADES, at a feſtival, reſorts to AGATHO, with a crown and ribbons to adorn his head. Lovers uſed alſo to decorate with flowers the doors of their miſtreſſes. Hence the preſent cuſtom of the *Greeks* to adorn the doors of the perſons they love, on the firſt of May, is derived. They ſing and walk before the houſes of their fair miſtreſſes, to draw them to their windows; and ſuch were the gallantries they practiſed in the days of HORACE. The young maidens dreſſed their heads with natural flowers, with which, too, they made themſelves garlands; and the young men, who wiſhed to be thought gallant, did the ſame.

See *Sentimental Journey through Greece, by Mr.* GUYS.

LINE 170.

And many a flaſhing torch had turn'd thee pale.

Hic—hic ponite lucida
Funalia, et vectes, et arcus
Oppoſitis foribus minaces. HORACE.

It

It does not appear that the modern *Greeks* have preſerved this part of the ceremony.

LINE 181.

Full oft hath love with wild diſorder ſway'd
The roving conſort, and the frenzied maid!
Venom'd alike, the dark contagion ſpreads
Through Virgin chambers, or through bridal beds.

Παρθενον εκ θαλαμοιο.

Θαλαμοι ſignifies the inner chambers, appropriated to unmarried ladies. The rooms, where PRIAM's daughters lived, were called Τεγεοι Θαλαμοι—the uppermoſt rooms in the houſe. The EUROPA of MOSCHUS is deſcribed in one of the upper chambers of the dome.

The men and women among the modern *Greeks* have ſeparate apartments, called *Andronitis* and *Gynæconitis*. The latter, for the ſecurity of the women, is always in the interior quarter of the building. From ſuch priſons the modern ladies of *Turkey* very frequently make their eſcape, actuated by the ſame phrenzy, and the ſame roving diſpoſition that our poet hath deſcribed. The conſequences of this paſſion, BARON DE TOTT hath ſtrikingly repreſented. 'It is impoſſible (ſays he) to conſider, without 'horror, the diſmal conſequences of the blind paſſions to which the '*Turkiſh* women are ſometimes a prey. I do not ſpeak here of 'thoſe women who ſo frequently ſell their charms, and whoſe 'mutilated dead bodies I have often ſeen in the environs of *Con-'ſtantinople*; but of others, of a more exalted rank, whom an irre-'ſiſtible fury overpowers, and who eſcape ſecretly from their 'priſons. Theſe unfortunate creatures always carry off with them 'their jewels, and think nothing too good for their lovers. 'Blinded by their unhappy paſſion, they do not perceive that this 'very wealth becomes the cauſe of their deſtruction. The villains 'to whom they flee, never fail, at the end of a few days, to puniſh 'their temerity, and enſure the poſſeſſion of their effects, by a

'crime, which, however monſtrous, the government is leaſt in 'haſte to puniſh. The bodies of theſe miſerable women, ſtripped 'and mangled, are frequently ſeen floating in the port, under the 'very windows of their murderers; and theſe dreadful examples, 'ſo likely to intimidate the reſt, and prevent ſuch madneſs, nei-'ther terrify nor amend.'

LINE 198.

'Of flowery garlands many a gay feſtoon'—

Here we ſee that it was uſual for lovers to adorn their own houſes alſo, with flowers and garlands, in honor of their miſtreſſes.

Thus OVID:

Largis ſatiantur odoribus ignes
Sertaque dependent tectis.

And thus CATULLUS:

Mihi floridis corollis redimita domus erat,
Linquendum ubi eſſet orto mihi ſole cubiculum.

LINE 213.

And, ye attendant orbs, farewell—that light
With many a twinkling ray, the car of night.

Ludite, jam nox jungit equos, currumque ſequuntur
Matris laſcivo ſidera fulva choro.

IDYLLIUM the THIRD.

LINE 4.

AND TITYRUS, guide them to their wonted rill.

VIRGIL hath tranſlated this paſſage:

TITYRE, dum redeo, brevis eſt via, paſce capellas;
Et potum paſtas age, TITYRE; & inter agendum,
Occurſare capro, cornu ferit ille, caveto.

Hence Dr. MARTYN conjectures, that the *Mantuan* bard was engaged in tranſlating the IDYLLIA of THEOCRITUS.

LINE 11.

——Do my looks offend?

Literally '*Beard* and *flat noſe*.'

LINE 17.

O were a humming bee's my happier lot, &c.

Thus the Pſalmiſt: 'O that I had wings like a dove! then would I flee away, and be at reſt!'

LINE 19.

——Through its fern and ivy creep.

The ancient ſhepherds had a notion that the ſmell of fern was offenſive to ſerpents: Hence they made themſelves beds of this weed, for their greater ſecurity. Neither ſnakes nor adders, however, have at preſent any antipathy to fern; ſince they have been often obſerved lying in the midſt of it.

LINE 27.

Sweet ſmiling nymph, whoſe *ebon eye-brows* own.

The fair-ones in THEOCRITUS are often characterized by the ſable eye-brow, as the moſt diſtinguiſhing feature of female beauty. FAWKES hath tranſlated χυανοφρυ *black-eyed*.

This

LINE 35.

This wreath of ivy pale, and parſley wove.

Floribus atque apio crines ornatus amaro.

The ancients attributed to ivy and parſley the virtue of diſſipating the fumes of wine.

LINE 38.

A wretch undone, I'll ruſh into the wave, &c.

Thus SANNAZARIUS, Ecl. 2.

Jam ſaxo me me ex illo demittere in undas
Præcipitem jubet ipſe furor——

LINE 39.

Where, yonder, OLPIS, on the rocky ſteep,
His tunnies marks, reflected from the deep.

In order to catch tunnies, (which were very frequent on the coaſts of *Sicily*) the fiſhermen were uſed to place a ſort of ſpeculæ on the higheſt rocks that projected over the ſea, whence they might obſerve them in the water. STRABO calls it Θυννοσκοπεια. And OPPIAN gives us a very particular deſcription of it.

See WART. THEOCR. vol. 2. p. 48.

For the hiſtory of Tunnies, ſee PLINY and ÆLIAN. Var. Hiſt. B. ix. c. 42. and B. xiii. c. 16.

Of the Tunny-fiſhery Mr. SWINBURNE gives the following deſcription:

'The nets are ſpread over a large ſpace of ſea, by means of 'cables faſtened to anchors, and are divided into ſeveral compart-'ments. The entrance is always directed, according to the ſeaſon, 'towards that part of the ſea, from which the fiſh are known to 'come. A man, placed upon the ſummit of a rock high above the 'water, gives the ſignal of the fiſh being arrived; for he can diſ-'cern from that elevation what paſſes under the waters, infinitely 'better than any perſon nearer the ſurface. As ſoon as notice is given

'given that the ſhoal of fiſh hath penetrated as far as the inner 'compartment, or the chamber of death, the paſſage is drawn 'cloſe, and the ſlaughter begins.'

LYCIDAS, in the firſt eclogue of SANNAZARIUS, appears to have been fiſhing for tunnies.

Mirabar vicina, Mycon, per littora, nuper,
Dum vagor, expectoque leves per pabula Thynnos——

The above deſcriptive paſſage of our poet, VIRGIL hath thus imitated:

Præceps aërii ſpeculâ de montis, in undas
Deferar.

This, (among many other inſtances of VIRGIL's copies) is very inferior to its archetype. It is general, indeterminate imagery. Our *Sicilian*, like a true original as he is, always preſents us with *real* places and cuſtoms. The tranſlator here takes an opportunity of remarking, that he hath ſeldom noticed the *Virgilian* copies from THEOCRITUS, merely with a view of pointing out the imitation. Every ſchool-boy, in his peruſal of our author, recalls thoſe imitative paſſages to memory. Mr. MARTYN might have ſpared himſelf the pains of collecting them; and Mr. FAWKES, of tranſcribing the collection.

LINE 43.

Soon by the withering orpine-leaf, I found
Some change: ſtruck hollow, yet it gave no ſound.

Τηλεφιλον is probably orpine, a low plant, whoſe branches trail on the ground: The leaves are ſmall, roundiſh, and of a glaucous color; the flowers ſmall, and of a whitiſh green.

MARTYN.

Cool Violets, and orpine growing ſtill,
Embathed balm, and cheerful galingale—

ſings our poet SPENSER.

LINE

LINE 45.

Mutter'd the wrinkled hag.

This wrinkled *Agræo* ſeems to be as true a gypſey, as ever muttered a fortune-tale in the New-Foreſt. But is it not ſomewhat ſurpriſing, that, amidſt the numberleſs fluctuations of cuſtoms and faſhions, the ſame notions of love-omens and fortune-telling ſhould have obtained in almoſt all countries and ages of the world?—What is founded in truth and the nature of things, may well be immutable: But that the chimeras of fancy ſhould aſſume *ſimilar forms* among every people, however remote their ſituation—however diſſimilar their manners and uſages, is a circumſtance worthy the attention of the philoſopher. The *exiſtence*, indeed, of witchcraft in all nations is eaſily reſolvable into the dark uncertainty, yet ardent curioſity of man, in reſpect to future events; attended with an alarming conſciouſneſs of his own imbecillity, and his dependence on the will of ſome ſuperior intelligence.

LINE 46.

——And turn'd her ſieve.

This ſpecies of divination was called Κοσκινομαντεια.

Mr. DOUGLAS, in his *Nenia Britannica*, mentions a perforated ſpoon, ornamented with garnets, which was found in one of the tumuli.

'This *perforated ſpoon* appears to have been a magical imple-
'ment, and to have anſwered the uſe of the *ſieve and ſheers*, de-
'ſcribed in the third Idyllium of THEOCRITUS. It was ſuſpended
'by a ſtring, which perforated the hole at the handle.

Subſequent diſcoveries in theſe kind of tumuli will ſhew the ſheers, another ſpecimen of the ſieve of a different form, and various other implements deſcriptive of various orders of magic in uſe among the ancients from the earlieſt period of time, and tranſmitted to modern ages from the Eaſtern nations; whence theſe *tumuli* relics were introduced into this iſland.

In

In the luxurious reign of Charles the Second, which, with the extirpation of fanaticiſm, alſo eradicated all ſuperſtitious belief in theſe cuſtoms, we find BUTLER mentions the magical virtue of the *ſieve* and *ſheers*.

'In magic he was deeply read,
As he that made the brazen head;
Profoundly ſkill'd in the black art,
As Engliſh MERLIN for his heart;
But far more ſkilful in the ſpheres,
Than he was at the *ſieve* and *ſheers*.'

LINE 53.

My right-eye itches!

'The palpitation of the right eye (ſays POTTER) was reckoned a lucky omen:' This and many other omens or ſigns mentioned in THEOCRITUS, ſuch as a pimple on the noſe or tongue indicating a falſehood, &c. are well known to every old woman in our villages.

LINE 58.

——For, ſure, ſhe is not adamant.

Yet he had before ſaid that ſhe was all ſtone! So fluctuating are the feelings and ſentiments of lovers. We meet with a like apoſtrophe in TIBULLUS:

Flebis: non tua ſunt duro præcordia ferro,
Vincta; nec in tenero ſtat tibi corde ſilex.

WARTON.

LINE 63.

From *Othrys'* top the Seer MELAMPUS drove
His herds, to *Pylian* plains, impell'd by love.

Othrys was a mountain in *Theſſaly*—which country was much celebrated, in ancient times, for an extraordinary breed of oxen.

Hence

Hence NELEUS, king of *Pylus*, refuſed to give his daughter in marriage to MELAMPUS king of *Tyrius*, unleſs he procured him ſome of them—which he ſoon after accompliſhed by the help of his brother BIAS.

UNIV. HIST. vol. vi. p. 215. 8vo.

LINE 73.

Such high tranſports bleſt JASION knew.

JASION was the ſon of JUPITER and ELECTRA. THEOCRITUS here alludes to his connection with CERES.

HOMER is more explicit.

Scarce could JASION *taſte her heavenly charms,*
But JOVE'*s ſwift lightning ſcorch'd him in her arms.*

Odyſſ. B. 5.

HESIOD informs us, in his Theogony, that PLUTUS, the God of Riches, was the offſpring of this unlawful amour.

IDYLLIUM the FOURTH.

THE characters of this Idyllium are hirelings—the ſlaves of ſhepherds—the loweſt perſons in low life—whoſe converſation conſiſts in abuſe and ribaldry. WARTON.

In Edwards's "*Selecta quædam Theocriti Idyllia*," are ſome curious obſervations on the fourth Idyllium.

"If I rightly underſtand the poet's repreſentation (ſays the critic) BATTUS and CORYDON are talking at ſome diſtance from the olives. BATTUS, accidentally turning his head, ſees the calves browſing on the trees. He inſtantly cries out, Βαλλε Καΐωθε, &c. and, whilſt he is uttering the firſt words, he and CORYDON both ſet a running together; and when he has uttered the remaining words, both ſet a hooting together:

Σΐθ' ο λεπαργος,
Σΐθ' α κυμαιθα, &c.

"Our poet is ſuch an excellent painter here, that we cannot read the above, without ſeeing the hurry and buſtle, the two ruſtics are in.

"WHITY goes away before BATTUS gets to the olives; he, therefore, ſtops running, and ſtands ſtill. CYMÆTHA ſtays where ſhe is, and ſtirs not an inch. CORYDON, therefore, continues running towards her, and ſwears he will be the death of her, if ſhe does not take herſelf ſomewhere elſe. Ουκ εσακθεις; &c. Whilſt he is ſaying this, ſhe runs away; he follows her, both whilſt he is ſaying it, and after he has ſaid it. Having followed her, as far he thinks neceſſary, he returns, and goes to the place where BATTUS is ſtanding. But ſcarce is he there, when he ſees her coming to the plants again.

Ιὸ' αυ παλιν, &c.

Upon this, BATTUS ſets out, determined to drive her to ſome purpoſe; and by a good drubbing, give her enough of meddling with

with olive trees." Such is the too frequent mixture of vulgarity and learning!

LINE 3.

By ſtealth thou milk'ſt them, I ſuppoſe, at eve.

A peculiar ſpecies of theft among the ancient ruſtics. The delinquents were ſtiled Αμολγοι.

LINE 16.

While in his hand a ſpade he bore.

A ſpade was the badge of a wreſtler.

LINE 17.

What cannot MILO? Sure, he can perſuade
Ev'n wolves to madneſs!

It being contrary to the nature of wolves (ſays the ſcholiaſt) to run mad.

LINE 20.

His heifers crop no more the tender blade!

There is a paſſage in the third *Idyllium* of MOSCHUS much reſembling the above.—Theſe verſes from VIDA's 11th eclogue, are in the ſame ſtrain.

Illa luce ut oves fluvios, et pabula læta
Fugere, et ſaturis ipſi præſepibus ultro
Abſtinuere boves clauſi fœnilibus, et vos
Tardius ah miſeræ! rediiſtis monte capellæ.

Though the tranſlator could never reliſh this ſpecies of paſtoral ſimplicity, (as the critics term it) he willingly allows that the *poetica licentia* will ſometimes admit of ſuch deſcriptions, if not overcharged; eſpecially as the hiſtorian SUETONIUS hath very gravely told us, that at the death of JULIUS CÆSAR, the horſes he had conſecrated when he paſſed the *Rubicon*, were obſerved to abſtain from their food, and ſhed abundance of tears into the bargain.

LINE

LINE 27.

And feeds on bundles of our fragrant hay.

Victumque feres et virgea lætus
Pabula, nec tota claudes fœnilia bruma.

VIRGIL.

LINE 36.

The marſh, the groves that hide NEÆTHUS' floods.

SWINBURNE, ſpeaking of the *marſhes* in theſe parts, ſays that they are very proper for the breeding of the buffalo—a ſpecies of cattle, which are of a heavy yet laborious diſpoſition, and delight in marſhes. During the broiling heats of ſummer they lay themſelves down in the water, and leaving only the end of their noſes above the ſurface, defy the aſſaults of the myriads of inſects that ſwarm in theſe low grounds.

The air is unwholeſome on the banks of the *Nieto* (anciently *Neæthus*) which divides the two *Calabrias*; but the herbage muſt be incomparable, if a judgment may be formed from the delicacy and ſweetneſs of the milk and cream cheeſes, for which this canton is renowned. SWINBURNE.

LINE 37.

Yes! and to hell, too, will thy cattle go—

Here neither the commentators, nor tranſlators of THEOCRITUS ſeem to have noticed the peculiar propriety and beauty of the original; in which CORYDON, deſcribing the different places whither the cattle were driven for paſture, ſays: 'They go 'ſometimes to this place—ſometimes to that.' BATTUS replies, 'And they will go εἰς Ἀιδαν.'

LINE 45.

I chaunt ſweet GLAUCA's ſongs, and PYRRHUS' lays;

GLAUCA was a lutaniſt of CHIOS—PYRRHUS, a *Leſbian* poet.

LINE

LINE 46.

Salubrious *Croton* and *Zacynthus* praiſe!

'*Cotrone* hath ſucceeded to the *Greek* city of *Croton*; but does not cover the ſame extent of ground. In ſummer, this climate is ſaid to be unhealthy; a misfortune that cannot proceed from local cauſes; for the ſalubrity of *Croton* was famous to a proverb among the ancients. The *Eſaro* (anciently *Æſarus)* which flowed through the very centre of the old town, now runs in a ſhallow ſtony bed, at a conſiderable diſtance north of the gates. Of the ancient *Croton*, HERCULES was the ſuppoſed founder. There is no doubt but it was occupied by navigators from *Achaia*. Here PYTHAGORAS, after his long travels in ſearch of knowledge, fixed his reſidence. Under the influence of his philoſophy, the *Crotoniates* inured their bodies to hardſhips, and their minds to ſelf-denial, and patriotiſm. In one Olympiad, ſeven of the victors in the games were citizens of *Croton*. Its phyſicians were in high repute. ALCMEON was the firſt who dared to amputate a limb, in order to ſave the life of a patient—and the firſt who inculcated moral precepts, under the form of apologues, though this invention is more commonly attributed to ÆSOP. DEMOCIDES, its other celebrated phyſician, was ſo ſingularly attached to his native ſoil, that, though careſſed and enriched by the King of *Perſia*, whoſe Queen he had ſnatched from the jaws of death, he abandoned wealth and honors, and by ſtratagem eſcaped to the humble comforts of a private life at *Croton*. The victory of the *Crotoniates* over the *Sybarites*, proved fatal to the conquerors; whoſe rigid practices of virtue were ſoon relaxed by the corruption of riches and their pernicious attendants. Not long after this took place, the *Locrians* defeated them on the banks of the *Sagra*. They ſuffered much in the war with PYRRHUS; and by repeated misfortunes, decreaſed in ſtrength and numbers, from age to age, down to that of HANNIBAL, when they could not muſter 20,000 inhabitants. *Croton* was taken by the *Carthaginians*. The *Romans* ſent a colony thither 200 years before Chriſt. In the *Gothic* war this city rendered itſelf conſpicuous by its fidelity to JUSTINIAN.

SWINBURNE.

LINE 47.

LACINIUM's Eaſtern ſite.

Lacinium is a promontory not far from *Croton*, known in modern geography by the name of *Cape delle Colonne*, which, with the promontory of *Salentum* or *St. Maria di Leuca*, forms the mouth of the *Tarentine* Gulf, ſeventy miles wide. The land is very high—rocks, coarſe granite and breccia. On a point impending over the waves are ſome ſcattered ſtones, and a few regular courſes of building, ſaid to be the ruins of the School of PYTHAGORAS, and of the Temple of JUNO LACINIA.

LINE 49.

Our ÆGON, (who devour'd, alone, that day,
Full fourſcore cakes)

ATHENÆUS, PHILOSTRATUS, ÆLIAN, and other ancient writers, tell wonderful ſtories of the appetite and ſtrength of theſe athletic exhibitors. In this Idyllium ÆGON hath his twenty ſheep—and is here ſaid to have devoured fourſcore cakes: HERCULES could eat a bullock at a meal, bones and all—Nor was MILO overmatched by him in the merit of voraciouſneſs.

WARTON.

'Thoſe who prepared themſelves for boxing uſed all the means 'they could contrive to render themſelves fat and fleſhy, ſo that 'they might be better able to endure blows. Hence corpulent 'men or women were uſually called *pugiles*, according to 'TERENCE:

'*Siqua eſt habitior paulo, pugilem eſſe aiunt.*'

So far POTTER; whoſe obſervations throw conſiderable light on the ſubject, and are more to the purpoſe than a hundred examples of exaggerated gluttony. It is by no means probable, that theſe feats of cramming ordinarily preceded the days of public conteſt. The competitors in the race and the wreſtling-match (whatever might be the caſe in boxing) had acted more prudently in living abſtemiouſly, by way of preparation.

'Every man that ſtriveth for the maſtery, is temperate in all 'things.' And it may here be remarked, that our ÆGON's twenty ſheep were intended for his proviſion during his ſtay at *Elis*; and, perhaps, for ſacrifice and the entertainment of his friends. And if, as CASAUBON tells us, thoſe who meant to be competitors at the *Olympic* games, were expected to attend at leaſt thirty days before their commencement, in order to be duly trained up and prepared for exhibiting, the combatants (the games themſelves laſting nearly a week) muſt have remained above five and thirty days at *Elis*.

IDYLLIUM the FIFTH.

LINE I.

FLY, fly, my goats, that wicked *Sybarite*, &c.

A few extracts from Mr. SWINBURNE's travels may pleasingly enough illustrate the *Italian* scene of the Idyllium before us.

'After dinner (says Mr. S.) we crossed the river *Sybaris*, '(near the *Coffile*) and entered the peninsula formed by that 'river and the *Crathis*, where a few degraded fragments of 'aqueducts and tombs indicated the spot on which stood the 'city of *Sybaris*, noted to a proverb in ancient history for the 'luxury and effeminacy of its inhabitants. Attention to the 'management of these two large streams ensured fertility to the 'lands, and deep safe channels for trading fleets. Many ages, 'alas! have now revolved, since man inhabited these plains, in 'sufficient numbers to secure salubrity. The rivers have long 'rolled lawless and unrestrained, over these low desolate fields, 'leaving, as they shrink back to their beds, black pools and 'stinking swamps to poison the whole region, and drive mankind 'still farther from its ancient possessions. Nothing in reality 'remains of *Sybaris*, which once gave law to four nations, 'reckoned twenty-five cities among its subjects, and could muster 'three hundred thousand fighting men—nothing remains of a 'city whose walls inclosed a space of six miles and a half, and 'whose suburbs extended near seven miles along the *Crathis*. 'Seventy days, says STRABO, were sufficient to destroy all the 'grandeur and prosperity of *Sybaris*. Five hundred and seventy- 'two years before the Christian æra, the *Crotoniates*, under their 'famous MILO, defeated the *Sybarites* in a pitched battle; and 'broke down the dams that kept out the *Crathis*; which rush- 'ing into the town, swept away every building of use and orna- 'ment. The inhabitants were massacred without mercy; and 'the few that escaped the slaughter, and attempted to restore 'the city, were cut to pieces by a colony of *Athenians*, who

'afterwards removed to ſome diſtance, and founded THURIUM.
'After the deſtruction of *Sybaris*, *Thurium* became a conſider-
'able ſtate under the diſcipline of CHARONDAS.'

It appears, that, in the time of THEOCRITUS, (long after the deſtruction of the old *Sybaritic* republic by the *Crotoniates*) the rivers *Crathis* and *Sybaris* were ſalubrious waters, rolling amidſt the richeſt paſtures. If the authority of THEOCRITUS be admitted, the ancients by no means deemed it imprudent to let their cattle drink at the *Sybaris*, from a perſuaſion (as Mr. SWINBURNE ſays) that the water was apt to excite dangerous ſneezings and convulſions, being ſtrongly impregnated with mephitic gas. COMATES promiſes to waſh his goats in this ſtream; unleſs indeed the diſtinction be material between the fountain *Sybaritis* and the river *Sybaris*. For an account of the *Sybarites*, ſee ÆLIAN, b. xvi. c. 23; with other places, indeed, of his miſcellaneous hiſtory.

LINE 15.

———For then thy envious eyes
Glanc'd theft; and, now, thy hands have ſtol'n the prize!

ΕΤΑΧΕΥ ΒΑΣΚΑΙΝΩΝ is ſtrongly expreſſive of an envious eye that kills, as it were, with its glances.

Lord VERULAM attributes very powerful effects to an envious eye. Indeed there are few people who have not experienced a certain power of faſcination in the eye, whether affected by envy or any other of the paſſions. Who hath not felt the influence of an angry, a diſdainful, a laſcivious, an intreating eye?

Neſcio quis teneros oculus mihi faſcinat agnos. VIRGIL.

Of this faſcinating quality in animals we are acquainted with various inſtances, in natural hiſtory. In alluſion to it, probably, PINDAR calls the fox αἰθων, fire-eyed.

LINE 10.

Or into *Crathis*' ſtreams.

See ÆLIAN's ſtrange fable concerning the goatherd CRATHIS, from whom the river (he ſays) derived its name. B. vi. c. 42.

LINE

LINE 25.

'Nought's ſacred!'

A proverb, that ſeems to have taken its riſe from the following circumſtance:—HERCULES, on his arrival at *Dios*, a city of *Macedonia*, ſaw ſeveral people coming out of a temple: being himſelf deſirous to enter and worſhip, he enquired to whom it belonged? He was informed that it was dedicated to ADONIS. On which he exclaimed οὐδεν ἱερον—*nothing is ſacred*—intimating, that, as ADONIS was no Deity, he did not think him deſerving of any honor or worſhip; and that things which made a ſhow of ſomething great and ſacred, are often, in reality, ridiculous trifles. POTTER.

LINE 27.

'MINERVA's Sow!'

An adage uſed, when the unlettered put themſelves in competition with the learned.

LINE 37.

——— Beneath the friendly ſhade
Of this wild olive-tree, that ſkirts the glade.

Here our ruſtic wights, COMATES and LACON, may be deſcribing, perhaps, the very ſpot, of which Mr. SWINBURNE ſpeaks in the following pictoreſque terms: 'For the next three miles our 'evening ride was up a moſt beautiful ſloping hill, thickly 'planted with orange, lemon, citron, olive, almond, and other 'fruit-trees; which, by their contraſted ſhades of green, and the 'variety of their ſize and ſhape, compoſed one of the richeſt 'proſpects I ever beheld, even in *Italy*—that country of en-'chanting landſcape. I was enraptured with the beautiful ſcene, 'and almoſt intoxicated with perfumes.'

LINE 60.

Softer than ſleep.

We have the ſame expreſſion Μαλακωτεροι υπνω in the fifteenth Idyllium; and in VIRGIL—*Somno mollior herba.*

Thus too ANTIPATER

Η ταχεϱαις λευσσοντα κοϱαις μαλακωλεϱον υπνῳ, to which that well-known line of POPE is ſurpriſingly ſimilar,

The ſleepy eye, that told the melting ſoul. WARTON.

LINE 66.

—— The horn'd poppy's tender flower.

Γλαχων is thought to mean the horned poppy.

LINE 70.

In eight ſtraw-hives ſhall combs of honey ſwim.

A critic on WARTON obſerves, that theſe *Mellis Scaphæ*, or *Scaphides*, are no other than ſtraw-hives. 'It is remarkable (he 'continues) that in the North of England any veſſel made in 'the ſame form, and of the ſame materials, is called, a *Skep*, ap-'parently from the word *Scapha*. The Βωϛϱησομες, in the ſame 'Idyllium, ſeems to be the parent of another provincial word, 'which ſignifies to be clamorous.' *Boiſterous* (if ſuch the critic mean) is not provincial.

LINE 93.

Let but thy umpire reach alive the town.

Thus PLAUTUS:

Sinite abeam, ſi poſſum, viva a vobis.

LINE 97.

A goodly ram I fatten for the feaſt.

A feſtival obſerved by the *Greeks*, in honor of APOLLO, ſurnamed *Carneus*, from CARNUS an *Acarnanian*, who was inſtructed by this god in the art of divination, but afterwards murdered by the *Dorians*. APOLLO ſent them in vengeance a dreadful plague, to avert which they inſtituted this feſtival. POTTER.

LINE 102.

Oft CLEARISTA pelts with apples criſp.

Malo me GALATEA *petit, laſciva puella,*
Sed fugit ad ſalices, et ſe cupit ante videri.

LINE 110.

I have a gentle ring-dove for my fair.

Parta meæ Veneri ſunt munera; namque notavi
Ipſe locum, aeriæ quo congreſſere palumbes. VIRGIL.

And SHENSTONE, improving on both paſſages:

I have found out a gift for my fair,
I have found where the wood-pigeons breed;
But let me that plunder forbear——
She will ſay, 'twas a barbarous deed.

LINE 113.

A vi'let-coloured fleece.

Πελλαν ſignifies violet-coloured. WARTON.

LINE 147.

She kiſs'd not for my dove, or preſs'd my ears.

A particular ſort of kiſs which SUIDAS calls, Χύτρον, the Pot—becauſe the perſon kiſſed was taken, like a pot, by both his ears.

——— *Gnatuſque parenti*
Oſcula comprenſis auribus eripiet. TIBULLUS.

This method of ſalutation ſtill obtains among the modern *Greeks*, who ſalute each other, by kiſſing the eyes, while they mutually take hold of each other's ears. Mr. WARTON would change Καθελοις' into Καθελουτ', and read: 'I do not love 'ALCIPPE, becauſe ſhe did not kiſs me, when I took her by the 'ears, and gave her a pigeon.' Surely the common reading is the moſt obvious and natural.

LINE 169.

Or, like MELANTHIUS, may my limbs be torn.

—One of the ſuitors of PENELOPE. See HOMER's Odyſſey. But we are not to ſuppoſe that COMATES had read HOMER: The circumſtance to which he alludes was traditionary.

IDYLLIUM

IDYLLIUM the SIXTH.

LINE 1.

LATE, Herdſman DAPHNIS and DAMÆTAS fed
Their herds, ARATUS.

ARATUS, author of an aſtronomical poem, entitled *Phænomena* —the Poet whom St. PAUL quotes in the Acts of the Apoſtles.

LINE 13.

He, on the lucid wave, his form ſurveys;
And, on the beach, his dancing ſhadow bays.

REISKE ſeems ſo fond of emendation, that even the moſt unexceptionable paſſages are, frequently, the ſubjects of his conjectural criticiſm. He would change in this place, φαινες into ϱαινες, and make the waters ſprinkle the ſheep-dog, inſtead of reflecting his image. His conjectures are often ingenious, but ſeldom probable. Mr. WARTON hath here, too, committed a miſtake, ſuch as muſt be obvious to every reader whoſe head hath not been previouſly clouded with commentaries. He miſtakes the dog for the nymph GALATEA. The ſhepherd's dog runs along the ſhore barking at his own ſhadow: GALATEA is yet in the water. It is wonderful that a perſon of Mr. WARTON's taſte and erudition ſhould have miſunderſtood ſo clear a paſſage: But *Humanum eſt errare.* And *Opere in longo fas eſt obrepere ſomnum.* If an error of Mr. WARTON, then, (after ten years labor) be excuſable on this ground, ought not many imperfections to be candidly overlooked in the *Tranſlator?*

LINE 23.

"The King's in check!"

The original, alluſive probably to the Game of Cheſs, appears to be a proverbial ſaying, expreſſing a falſe ſtep; or a ſituation not warranted by the rules of prudence or propriety. 'She 'moves her King (Λιθον) from his proper place, or from the line

'line (απο γραμμας) into check,' contrary to the rules of chefs. In other words, 'GALATEA, blinded by paſſion, flies her lover, and 'follows her ſcorner'—a falſe move, in the game of love. VIDA thus deſcribes the ſituation of the King, in the game of chefs.

Non illi ſtudium feriendi, aut arma ciendi;
Sed tegere eſt ſatis atque inſtantia fata cavere.
Haud tamen obtulerit ſe quiſquam impune propinquum
Obvius; ex omni nam ſummum parte nocendi
Jus habet; ille quidem haud procurrere longius auſit, &c.

Thus tranſlated by an anonymous writer (whoſe tranſlation is in general faithful enough to the original, but ſhamefully inaccurate in regard to rhymes.)

'Tis not for him to join the warring hoſt;
Enough in ſafety to preſerve his poſt:
Yet ſhould ſome venturous chief an inſult dare,
He feels quick vengeance from the monarch's ſpear.
With ſilent pace he ſteals his eaſy way,
Nor dares at diſtance from his line to ſtray.

The above explanation of the difficult paſſage before us, by no means agrees with that of the Scholiaſt, or indeed any of the commentators. They think the paſſage alludes to what the ancients called Ζατρικιον, or *Scacchia*, anſwering to our Chefs; but, in their comments, betray a total ignorance of the game.

IDYLLIUM

IDYLLIUM the SEVENTH.

THE Idyllium before us is entitled Θαλυσια, η Εαρινη Οδοιπορια, commonly tranſlated *Thalyſia*, or the *Vernal Journey*; though the *Thalyſia* were celebrated in autumn. But Οδοιπορια ſignifies a Navigation or Voyage. This poem, therefore, may be ſtiled *The Vernal Voyage of Ageanax*. HEINSIUS.

LINE 5.

There LYCOPS' ſons their harveſt offering paid.

In the *Grecian* villages, and among the *Bulgarians*, they ſtill obſerve the feaſt of CERES. When harveſt is almoſt ripe, they go dancing to the ſound of the lyre, and viſit the fields, whence they return with their heads ornamented with wheat-ears, interwoven with the hair. See M. GUYS.

LINE 7.

Great LYCOPS' generous ſons, if any good
Flow down, tranſmitted with illuſtrious blood.

" If that turn of imagination—thoſe infirmities of intellect, " which mark inſanity, or delirium, or folly, are ſo often con- " feſſed to be hereditary, ſhall we not allow to all the endowments " and talents of the mind, the ſame prerogative? The great " qualities of the laſt *Athenian* king flouriſhed in the ARCHONS " for above 300 years. The INCAS of *Peru*, during a far " longer period, were eminent for every princely virtue. The " daughter of SCIPIO was mother of the *Gracchi*. The heroiſm " of the younger BRUTUS was the heroiſm of his remote proge- " nitor. The houſes of the *Meſſalæ*, the *Publicolæ*, and *Valerii*, " were illuſtrious for 600 years. The *Decii*, retaining equally " long their primæval character, attempted the revival of *Roman* " virtue, in the decline of the empire."

See DUNBAR on Hereditary Genius.

LINE

LINE 9.

From CLYTIA's and from CHALCON's line they came.

CLYTIA was the daughter of MEROPS, wife of EURIPYLUS, king of Cos, and mother of CHALCON. See HOM. Il. b. 1.

LINE 29.

Where, where, my friend SIMICHIDAS, ſo faſt—

THEOCRITUS, in his poem called *Syrinx*, claims to himſelf this appellation of SIMICHIDAS, Παρις ἑτο Σιμιχιδας, &c. PARIS and THEOCRITUS are the ſame—for PARIS, as judge of the beauty of the three goddeſſes, was THEOCRITUS, Θεων Κριτης: thus PARIS, metaleptically, is taken for THEOCRITUS. HEINSIUS.

LINE 31.

While ſleeping in each hedge the lizard lies.

The green lizard is frequent in *Italy*, larger than our common Eft or Swift. At the ſame time of the day VIRGIL tells us,

Virides, etiam occultant ſpineta lacertos.

LINE 35.

Struck by thy hurrying clogs the pebbles leap.

Αρβυλιδεσσιν—Αρβυλις was a kind of wooden ſhoe, armed with iron nails. It was uſed to tread the grapes in the wine-preſs.

LINE 43.

To bleſs the fair-veil'd Goddeſs.

Mr. HOLE, in his notes to his very elegant tranſlation of HOMER's Hymn to Ceres, remarks, 'that CERES was ſaid to 'have worn a *black* veil by the *Grecian* poets, either as a ſign of 'ſorrow for the loſs of PROSERPINE, or to conceal her grief from 'obſervation.' And it was uſed as an ornamental part of dreſs, richly embroidered and tranſparent, in very early ages. HOMER deſcribes, in his Iliad, a beautiful one offered by the *Trojan* matrons, at the altar of MINERVA. And PENELOPE's is thus deſcribed in POPE's Odyſſey:

A veil tranſlucent, o'er her brow diſplay'd,
Her beauty ſeems, and only ſeems, to ſhade.

We

"We find REBECCA makes uſe of one, on being informed that ISAAC was approaching to meet her. When JUDAH meets THAMAR, ſhe is deſcribed as *covering* herſelf with a veil. This phraſe is rather remarkable, as JUDAH, on that account, poſſibly, ſuppoſed her to be a courtezan; and it is ſaid, that ſlaves formerly, in *Greece*, wore larger veils than other people. EURIPIDES makes ANDROMACHE complain, in his play of that name: 'I was conducted from my huſband's bed to the ſtrand, 'my face covered with the veil of a captive.' It is well known that the veil of female ſlaves in the *Levant*, at preſent, covers the whole body; and that the *Greeks* have been more tenacious of their old cuſtoms, than moſt other nations." The uſe of the veil (ſays M. GUYS) is very old. The veil of the *Grecian* ladies of modern times is muſlin fringed with gold; and (as formerly) that of the miſtreſs and the maid, the free-woman and the ſlave, are all different.

LINE 52.

PHILETAS or SICELIDAS, in vain!

Both theſe names occur in MOSCHUS's third Idyllium. SICELIDAS (or ASCLEPIADES) was a *Samian* poet—PHILETAS was of Cos.

LINE 62.

The Muſe-Cocks who the *Chian* bird defy.

In this manner, HORACE ſtiles VARIUS the cock of the *Mæonian* ſong

Scriberis VARIO *fortis, et hoſtium*
Victor Mæonii carminis alite.

LINE 66.

The ſtrains I lately labour'd on the hill.

Whether the common reading ought to be retained—εν ορει, on a mountain, or that of HEINSIUS and others—εν ωρα, in the ſpring, be preferable, is a queſtion on which pages of verbal criticiſm might ſtill be waſted, as they have already been. After all the learned argumentations of HEINSIUS, Mr. WARTON hath more ſatisfactorily ſupported the common reading. See vol. ii. p. 87.

LINE

LINE 81.

Then, at my hearth, the *Ptelean* bowl be quaff'd.

The ancients held three things requiſite towards indulging their genius—ſays HEINSIUS—a good fire, wine, and muſic. The genius of the moderns is not very averſe from the ſame ſpecies of indulgence.

LINE 83.

Then, as my elbow high, my couch ſhall ſwell.

Thus too ANACREON, Ode 4, quaffs the roſy wine, reclining on odoriferous herbs, and leaves, and flowers.

LINE 121.

On me the CUPIDS ſneez'd.

Sneezing was, ſometimes, accounted a lucky omen, as in this place, and a ſimilar paſſage in the 18th Idyllium. CASAUBON remarks, that the ancients thought it a ſymptom of ſome infirmity. Hence, after ſneezing, a ſhort prayer was uſually put up to the Gods, ſuch as Ζεῦ Σῶζε, JUPITER ſave me. See Anthologia.

STRADA wrote a treatiſe on ſneezing, where he tells us, that the cuſtom of ſaluting thoſe who ſneeze, is a relic of paganiſm. The origin of this cuſtom has been generally thought of a later date—being referred by ſome to that dreadful æra in the records of mortality, when ſneezing was an epidemic diſeaſe accompanied by death.

LINE 133.

But if thou ſmile not on thy lover's cauſe,
Be ſtung by nettles—torn by harpy claws.

See a ſimilar threat in the 10th Ode of ANACREON. The *Arcadians*, if they miſſed their prey in hunting, uſed to beat the ſtatue of PAN (the reputed Preſident of that ſport) with ſquills or ſea-onions. POTTER.

Thus the *Indians*, when any calamity befals them, chaſtiſe their idols with ſcourges.

LINE

LINE 171.

The yellow bees humm'd ſweetly in the ſhade,
And round the fountain's flowery margin play'd.

—Near, let fountains ſpring, and rivulets paſs,
Meandering thro' the tufts of moſs and graſs;
Let caſſia green and thyme ſhed ſweetneſs round,
Savory, and ſtrongly-ſcented mint abound,
Herbs that the ambient air with fragrance fill,
While beds of vi'lets drink the freſh'ning rill.

Such is the ſtation allotted to bees (by the *Mantuan* bard, in the language of his juſtly-admired tranſlator WARTON) or, (as the tranſlator here paraphraſes EURIPIDES)

——— *the mead o'erſpread*
With living tints, where ne'er the ruſtic ſwain
Preſum'd his flocks to paſture, or the ſcythe
Its ſplendor glanc'd thro' morning's roſy dew;
But where the vernal bee o'er ſweets unſhorn
Wanders on airy wing, and ſucks the flowers
That love the limpid rill. See HIPPOL. l. 73.

LINE 180.

The generous juice, in PHOLUS' ſtony cave.

The Cave of CHIRON and his hoſpitality are deſcribed, at large, in the Argonaut. of ORPHEUS, line 375 and 400, &c.

See JUVENAL, alluding, perhaps, to this paſſage in our poet.

——— *Urnæ cratera capacem*
Et dignum ſitiente Pholo.

And LUCAN:

Hoſpes et Alcidæ magni Pholo.

CHIRON was the ſon of SATURN, according to OVID; though SUIDAS mentions him with the other Centaurs, as the offſpring of IXION: He was the father of ACHILLES. By him ÆSCULAPIUS was inſtructed in phyſic; APOLLO in muſic; and HERCULES in aſtronomy.

IDYLLIUM

IDYLLIUM the EIGHTH.

THE chief beauty of the eighth Idyllium, (ſays WARTON) conſiſts in the diverſity of character between the Neatherd and the Shepherd. DAPHNIS feeds oxen, and MENALCAS ſheep; and the alluſions of both, reſpect their proper buſineſs. The one never invades the other's province.

LINE 1.

Once, DIOPHANTUS, up the breezy grove.

The *Greek* runs Μαλα νεμων (ως φαντι)—certainly a corruption. PIERSON hath probably reſtored the true reading—Μαλα νεμων ΔΙΟΦΑΝΤΕ—DIOPHANTUS was a friend of THEOCRITUS, addreſſed in the twenty-firſt Idyllium. To the ſame perſon the preſent Idyllium was probably inſcribed. Perhaps PIERSON (notwithſtanding the plauſibility of a late conjecture) is equally right in reading Χροισοιο ταλαντα, in the ſame Idyllium. Dr. JORTIN, indeed, would read Χροισεια, the adjective from Χροισος. The *Ionic* dialect he obſerves (Χροισοιο) is not often uſed in a Doric ſong.

It is certain that the librarians often obliterated proper names, without the leaſt ſhadow of authority—an argument in favor of the above reading; where the ſenſe is much improved.

LINE 8.

Their flamy locks.

Αμφω τωγ' ητην πυρροτειχω—COLLINS hath been applauded for his fine original compound epithet *fiery-treſſed*—

Whether the fiery-treſſed Dane
Or Roman's *ſelf o'erturn'd the fane*, &c.

Hath it ever been obſerved, that the *Greek* compound epithet πυρροτειχος preciſely and literally correſponds with it?

LINE 102.

Her arched eye-brows join'd.

TIBULLUS hath, alſo, celebrated the continuous eye-brow. It is certain that the ideas of beauty are, in a great meaſure, national; though not in ſuch a degree as ſome writers have intimated. The tranſlator does not recollect the place where it is aſſerted (though he is confident an author of diſtinction has ſaid it) that the noſe of the *Venus de Medicis* (falling in a ſtrait line from the forehead) would be eſteemed among us a deformity. But is not the *Grecian* noſe of ANGELICA KAUFFMAN extremely beautiful, in the opinion of *Engliſhmen?* Yet a very ſtrong repreſentation of the continuous eye-brow would by no means ſuit our taſte, though we univerſally laugh at the abſurd notions of the *Talapoins* of *Siam*, who ſhave their children's eye-brows entirely bare. The large arched eye-brows of THEOCRITUS, joining over the noſe, are much admired, to this day, by the *Perſians*. ANACREON, in his twenty-eighth Ode, delineates the eye-brow with a delicacy of pencil that is exquiſite. The ſable eye-brows of his miſtreſs are finely arched; and the ſpace that lies between their meeting ſhade, is ſcarcely diſtinguiſhable. Painters attribute a variety of paſſionate expreſſion to the eye-brow. Agreeably to this idea, it is obſerved in 'the Engliſh Orator,' Book the Firſt,

Whoſe eye-brow ſhews emotions, which the heart
Diſclaims, &c.

LINE 105.

—— Nor ought could I reply.

TOUP reads (very ingeniouſly) for σικρον, μικρον—But we ought not to deny MARTYN the merit of the ſame conjecture, '*Ubi*, '*pro* σικρον, *forte* μικρον *legi debet*'—ſays our humble Paralleliſt, p. 119.

LINE 106.

Sweet is the breath of cows—the breath of ſteers
Sweet, too, the bullock's voice the herdſman hears.

This pleaſing repetition hath frequently reminded the tranſlator of the following delightful paſſage in "Paradiſe Loſt."

Mr.

Mr. WARTON thinks MILTON had THEOCRITUS in view. Our *Engliſh* poet hath certainly much improved upon his original.

Sweet is the breath of morn, her riſing ſweet
With charm of earlieſt birds; pleaſant the ſun
When firſt on this delightful land he ſpreads
His orient beams, on herb, tree, fruit, and flower
Gliſtering with dew; fragrant the fertile earth
After ſoft ſhowers; and ſweet the coming on
Of grateful evening mild: Then ſilent night, &c.

LINE 110.

But ſweet, at noon, the ſhade embowering deep,
Lull'd by the murmur of a ſtream, to ſleep.

There is a beautiful *Latin* epigram on ſleep, the inſertion of which, in this place, needs no apology:

Somne levis, quamquam certiſſima mortis imago,
Conſortem cupio te, tamen, eſſe tori:
Alma quies, optata veni; nam, ſic, ſine vitâ
Vivere, quam ſuave eſt; ſic, ſine morte, mori.

Come, gentle ſleep, attend thy votary's prayer,
And, tho' death's image, to my couch repair!
How ſweet, thus lifeleſs, yet with life to lie,
Thus, without dying, O how ſweet to die!

Theſe lines do juſtice to the original. They were preſented to the tranſlator when a ſchool-boy, by a gentleman who has ſince gained a name in the literary world—PETER PINDAR, eſq;—but who poſſeſſes a genius far ſuperior to the ſubjects that at preſent engage it. To give an *Engliſh* verſion of the above epigram, was a part of the Tranſlator's evening exerciſe: The redoubted PETER, however, on being requeſted to aſſiſt him, produced the tranſlation annexed in a few minutes.

LINE 119.

That melts, my ſwain, far ſweeter on the ear,
Than honey-drops diſtil upon the tongue——

Thus in the Septuagint, Cant. iv. 11.

Κηριον αποςαζουσι χειλη ζου, νυμφη· μελι και γαλα υπο την γλωσσαν σε.

IDYLLIUM the NINTH.

THE diſcriminations of character are well preſerved in this Idyllium—DAPHNIS the herdſman boaſts his ſmooth bed compoſed of ſkins that belonged to his white heifers, which the ſouth wind had blown down from a rock, where they were cropping the Arbutus. To this MENALCAS oppoſes his fleeces, the produce of his flock, which lay in great abundance, at his head and feet, in the cave. WARTON.

In the opening of the piece, there is a fine diſtinctneſs. The ſwains are firſt to ſee their calves ſuckled, &c. This buſineſs attended to, they are to proceed to their ſinging. The oppoſition Μοσχως βωσιν—ςειραισι ταυρως is obſervable. And the repetitions τυ δ' ωδας αρχεο πςατος Ωδας αρχεο, ωρατος, τυ βωκολιασδευ— give an air of beautiful ſimplicity to the original, which cannot preſerve its effect in the moſt happy verſion.

LINE 35.

The ſhepherd-ſwain a fine wreath'd conch I gave,
Brought from the murmur of the *Icarian* wave.

It is ſeldom we meet with deſcriptions of conchs, or any of the marine ſhells, in the *Greek* or *Latin* poets.

The elegant LUCRETIUS hath ſome lines on the ſubject:

Concharumque genus parili ratione videmus
Pingere telluris gremium, qua mollibus undis
Littoris incurvi bibulam pavit æquor arenam.

SANNAZARIUS,

SANNAZARIUS, in his Piſcatory Eclogues, gives frequent deſcriptions of ſhells; as indeed it might be expected from the nature of his ſubject. In his firſt eclogue, MYCON exclaims,

En tibi cærulei muſcum æquoris: en tibi conchas
Purpureas; necnon toto quæſita profundo,
Et vix ex imis evulſa corallia ſaxis,
Adferimus.

In the third Idyllium of SANNAZARIUS, MOPSUS rewards CHRONIS and IOLAS with a conch and a branch of coral; juſt as the umpire-ſhepherd in this Idyllium preſents MENALCAS and DAPHNIS with a conch and a club. The principal excellence of this club (by the way) ſeems to be deſcribed by the word Αυτοφυα —It was a ſingle plant.

LINE 46.

O that ſhe fill'd my ſoft melodious hours!
For neither to the honey-bee the flowers
So ſweet—or eaſy ſleep, &c. &c.

VIRGIL's are charming lines———

Tale tuum carmen nobis, divine poeta,
Quale ſopor feſſis in gramine—quale per æſtum
Dulcis aquæ ſaliente ſitim reſtinguere rivo.

Nor are POPE's leſs pleaſing:

Not bubbling fountains to the thirſty ſwain,
Not balmy ſleep to laborers faint with pain:
Not ſhowers to larks, or ſunſhine to the bee,
Are half ſo charming as thy ſight to me.

IDYLLIUM the TENTH.

LINE 17.

OF meagre vinegar I've ſcarce a flaſk!
Thou, rich in wine, canſt pierce the purple caſk!

JOHN UPTON reads Πηλον (inſtead of Δηλον) in this place—an old word for *wine*.

LINE 19.

Ah! hence it is, my fallows are unſown.

TOUPE would read Σωοδῳ for Σπορῳ, the common reading. But this paſſage does not ſeem to want emendation.

LINE 25.

Go, claſp her! hug thy little chirping fright.

See the original. Σεριφος γραυς was a proverbial expreſſion, equivalent to *anus quæ in virginitate conſenuit: metaphora ſumta eſt a ſylveſtri locuſtâ, quam vocant* γραυν Σεριφην καὶ μανλιν.

SUIDAS.

'If you marry this old and loquacious virgin, (ſays MILO) 'you will have a Cicada (or locuſt) to diſturb you all night.' The vulgar perſonages of THEOCRITUS are full of adages. It is remarkable, that the common people, in general, manage the proverbs of their country with great adroitneſs. The harveſt-field is a fine ſcene for ruſtic humour:

'Tis there
The rural ſcandal, and the rural jeſt
Fly harmleſs, to deceive the tedious time;
And ſteal unfelt the ſultry hours away.

LINE 46.

Delightful girl! how beauteous are thy feet!

In

In SOLOMON's Song we read: 'How beautiful are thy feet with 'ſhoes!' JUDITH's ſandals 'raviſhed the eyes of HOLOFERNES.' And a fine-ſhaped foot was thought a point of beauty, among the loweſt ruſtics in *Sicily*.

The following ſtanzas from a ballad, remarkable for its eaſe and vivacity, and curious felicity of expreſſion, will ſhew the ideas of the moderns on this ſubject.

Her foot—it was ſo wondrous ſmall,
So thin, ſo round, ſo ſlim, ſo neat,
The buckle fairly hid it all,
And ſeem'd to ſink it with the weight.
And juſt above the ſpangled ſhoe,
Where many an eye did often glance,
Sweetly retiring from the view,
And ſeen by ſtealth, and ſeen by chance,
Two ſlender ankles peeping out
Stood like love's heralds———

LINE 26.

Hah, *mouthing* it ſo big.

Μεγα μυθευμαι immediately afterwards—in the original. The word *mouth* was probably derived from Μυθος.

LINE 35.

Yet, in my eyes, a *honey-colour'd* maid.

In the original μελιχλωρον—Such epithets ſhould always be literally tranſlated. Though they may appear uncouth to the *Engliſh* reader, they contribute to give him an idea *of the manner of the original.*

LINE 53.

But haſt thou LYTIERSES' numbers heard?

LYTIERSES was a baſtard ſon of MIDAS, king of *Phrygia*. He reigned after his father, at *Celænæ*, the chief city of *Phrygia*;

and is deſcribed as a ruſtic, inhuman tyrant; of an inſatiable appetite; devouring in one day three large baſkets of bread, and drinking ten gallons of wine. He took great pleaſure in agriculture: but, as acts of cruelty were his chief delight, he uſed to oblige ſuch as paſſed by, while he was reaping, to join with him in the work; and then, cutting off their heads, he bound up their bodies in the ſheaves. For theſe and ſuch-like cruelties he was put to death by HERCULES, and his body thrown into the *Mæander*: Yet his memory was cheriſhed by the reapers of *Phrygia*, and an hymn, from him called "LYTIERSES," ſung in harveſt-time, in honor of their fellow-labourer.

Univ. Hiſt. vol. iv. 8vo. p. 459.

The above anecdote is taken from one of the tragedies of SOSIBIUS, an ancient *Syracuſian* poet, who, according to VOSSIUS, flouriſhed in the 166th Olympiad. Mr FAWKES hath printed the original paſſage, together with a tranſlation—but it only contains the information already given.—"LYTIERSES" ſeems to be a ſet of formulary maxims, as HEINSIUS obſerves. MENANDER ſpeaks of this ſong in his *Carchedonium:*

Αδοντα Λιτυερσην απ' αριϛε τεως—

'*Singing* Lytierſes *ſoon after dinner.*'

LINE 61.

——— from the corn
When in briſk eddies the light chaff is borne.

See, in Scripture, the 'ox that treadeth out the corn.' This cuſtom exiſts in modern *Italy*. Mr. SWINBURNE tells us, that the corn at *Canoſa* is ſeparated from the ear by the trampling of a great number of mares tied in a ſtring by their tails, and whipped round and round. This operation is performed in the *Terra di Otranto* by a pair of oxen, who drag between them a very heavy rough ſtone that breaks the ſheaves, and ſhakes out the grain.

IDYLLIUM

IDYLLIUM the ELEVENTH.

LINE 25.

——— than the curd more white!

TO the *Engliſh* reader, perhaps, an inelegant compariſon. It was, at firſt, omitted (with ſome others of the like nature) by the tranſlator: But a critical friend who peruſed the MS. adviſed him to preſerve ſuch ideas with a ſcrupulous exactneſs, as they were evidently characteriſtic of the original.

LINE 34.

When wandering round the hyacinthine hill,

Thus VIRGIL, in imitation:

Sepibus in noſtris parvam te roſcida mala,
Dux ego veſter eram, vidi cum matre legentem.

SCALIGER thinks VIRGIL's apples preferable to our poet's hyacinthine leaves. WARTON, however, prefers the latter; and diſcovers an agreeable ſimplicity in the *leaves* of the hyacinth, to which the *flowers* have no pretenſion. Though it appears, from numberleſs inſtances, that the ſimplicity of particularizing conſtitutes one principal charm in the compoſitions of THEOCRITUS, yet ſuch criticiſm as the above will ſtrike moſt readers as too minute and trivial.

LINE 42.

Thy eye-brows, ſtretch'd ſo ſhaggy and ſo wide!

Hirſutumque ſupercilium, prolixaque barba.

Many of the critics have obſerved, that VIRGIL's judgment hath here forſaken him, in transferring to his little *Italian* ſhepherd the ſhaggy eye-brow, &c. of POLYPHEMUS. LE CERDA thinks, that the meaning to be conveyed by this paſſage in VIRGIL, is, 'my violent love hath made me neglect my perſon.'

The

The above portrait of the *Cyclops* (or at leaſt a ſimilar one in HOMER's Odyſſ.) is evidently copied by the writer of the *Arabian* Nights Entertainments. See vol. iii.

LINE 57.

For thee, ten does, all mark'd with moons, I rear.

CASAUBON and HEINSIUS would read Μαννοφορως, *wearing collars*, according to the *Vatican* MS. The ancients, it is true, were fond of ornamenting, in this manner, the animals they had brought up tame. But the common reading hath more ſimplicity—Αμνοφορως—all of them pregnant. The tranſlator, however, hath preferred REISKE's conjecture both to the Vulgate and Vatican—Μηνοφορως, *marked with little moons*. A paſſage in HOMER's Iliad, B. 23, may not unappoſitely illuſtrate this emendation: HOMER is ſpeaking of a horſe,

On whoſe broad front a blaze of ſhining white
Like the full moon ſtood obvious to the ſight.

LINE 58.

And four fine cubs, I plunder'd from a bear.

OVID hath ſoftened the ferocity of theſe ſavage bears—preſents that aptly characterize the monſter POLYPHEME.

Inveni geminos, qui tecum ludere poſſint,
Villoſæ catulos in ſummis montibus urſæ.

LINE 63.

There, ivy round my bays and cypreſs twines;
There, grapes delicious load my bluſhing vines.

The repetition of ενθι in the original, is particularly beautiful.

LINE 71.

On the red hearth unquench'd my embers live;
Then to the flame my beard—my eye-brows give.

The

The *Cyclops* here alludes, perhaps, to TELEPHUS's prediction, that his eye ſhould be burnt out by ULYSSES. If we take this with us, the ſenſe is obvious and eaſy. 'I could even ſuffer this 'eye, which I value ſo much, to be burnt by thee, GALATEA, '&c. And, as he had been talking of his fire before, it ſeems 'a natural tranſition.' WARTON.

HEINSIUS hath given a very different interpretation, which, however, is far-fetched and improbable. This paſſage, indeed, hath been abſolutely a *Crux Criticorum*. The tranſlator hath not followed WARTON, whoſe conſtruction, he thinks, is neither obvious nor eaſy.'

LINE 81.

But yet, at once, my flowers I could not bring;
For theſe in winter riſe, and thoſe in ſpring.

The diſtinctneſs and ſimple beauty of this paſſage (in the original) cannot eſcape the admirers of THEOCRITUS.

LINE 105.

Full many a pretty maid, at duſky eve,
My ſmiles and jokes with frolic laugh receive.

Leneſque ſub noctem ſuſurri
Compoſitâ repetantur horâ, &c. HORACE.

CORNELIUS GALLUS hath deſcribed a frolicſome nymph in a pleaſing and natural manner—

Erubuit vultus ipſa puella meos;
Et nunc ſubridens latebras fugitiva petebat,
Non tamen, effugiens, tota latere volens.
Sed magis ex aliquâ cupiebat parte videri,
Lætior hoc multo quod male tecta foret.

We

We meet with ſome curious lines in Mr. WILLIAM BROWNE's Paſtoral Poems, correſponding with the above—

As that her ſonne, ſince day grew old and weake,
Staid with the maids to run at barlibreake:
Or that he cours'd a parke with females fraught,
Which would not runne except they might be caught.

IDYLLIUM the TWELFTH.

THIS is one of the Idyllia that (for obvious reaſons to the learned reader) would not admit of a very cloſe tranſlation.

The *Greek* and *Latin* poets (it is well known) publiſhed, without the ſlighteſt conſciouſneſs of impropriety, ſuch paſſages as, among us, would meet with univerſal reprobation: But, melancholy reflection! they were read and admired in the literary ages of *Greece* and *Rome*. Is not this circumſtance too ſtriking an evidence, that the connection above alluded to, was countenanced, at leaſt, among the ancients? From too paſſionate an expreſſion in the poet's painting—a warmth of coloring too vivid—we may often ſuſpect ſomething more than pure attachments founded on a rational eſteem.

IDYLLIUM the THIRTEENTH.

LINE 15.

OR the hen ſhook her wing, by twilight's gleam,
Gathering her chicken to the ſmoky beam.

This picture of a hen and chicken is drawn exactly from nature. Nothing can be more pictoreſque than the Ξεισαμενος πτερα ματρος.

LINE 25.

And HYLAS, with a filial friendſhip fraught.

HYLAS is introduced, in a ſimilar manner, in the Argon. of ORPHEUS. See line 225.

LINE 33.

The flower of heroes.

Theſe Argonauts, the flower of heroes, (or of ſailors, as PINDAR calls them) were fifty-two in number.

LINE 41.

Sharp oxtongue's flowery plant, and ruſhes broad.

The oxtongue (Βατομον οξυ) was probably the *Carex acuta* of VIRGIL. The leaves of this plant are ſo ſharp, that it wounds the tongues of oxen, as the word βατομος expreſſes. See *Butumus* in MILLER. For Cyperus, or the three-cornered Ruſh, ſee note on the firſt Idyllium, line 131ſt in tranſlation.

LINE 56.

And ſweet NYCHEA, like the blooming ſpring.

Literally '*ſhe looked the ſpring.*'

LINE

LINE 65.

Meantime, ALCIDES, clouded o'er by grief.

VALERIUS FLACCUS admirably well paints the ſudden and vehement emotion of HERCULES, on the loſs of HYLAS. Arg. B. 3. l. 570.

Sed neque apud ſocios, ſtructaſque in littore menſas
Unanimem videt æger Hylam; nec longius acrem
Intendens aciem. Varios hinc excitat æſtus
Nube mali percuſſus amor: quibus hæſerit oris,
Quis tales impune moras, caſuſne deuſne,
Attulerit: denſam interea deſcendere noctem
Cum majore metu: Tum vero et pallor, et amens
Cum piceo ſudore rigor.

Yet we obſerve his uſual pomp of words. All his deſcriptions, indeed, are inflated. We are delighted by his ardent imagination; but his turgid expreſſions intervene, and the pleaſure is momentary. WARTON.

LINE 71.

From the deep water HYLAS thrice replied——

——*Ut littus, Hyla, Hyla, omne ſonaret.*

And every wood, and every valley wide
He fill'd with Hylas' name, the nymphs eke Hylas cride.
FAIRY QUEEN.

LINE 72.

Tho' near, each feeble murmur, as at diſtance, died!

This line is meant to expreſs the ſound iſſuing from the water, with an undulatory motion, and dying gradually away.

LINE 87.

In vain—his HYLAS number'd with the bleſt,
The ſtarry ſeats, in blooming youth, poſſeſt.

The

The beatification of HYLAS is well deſcribed in the Argonautics of ORPHEUS. (l. 641.) What ideas ORPHEUS had conceived of a happy immortality, may be ſeen in his very beautiful portrait of the *Macrobii*, all ſmiling ſerenity and peace, and mutually reflecting felicity on each other, amidſt their ambroſial feaſts. (l. 1110.)

IDYLLIUM the FOURTEENTH.

IN this Idyllium we find nothing paſtoral; not even a trace of the ruſtic life. 'Tis all in the ſtrain of comic humour and feſtivity. Neither the perſons, nor ſubjects, nor converſation, have any thing bucolic in them. WARTON.

Certainly nothing bucolic was ever intended. No one will doubt Mr. WARTON's aſſertion, whoſe head is free from conjectural perplexity.

LINE 9.

A beggar from *Athens*, in leanneſs your brother.

Thus ARISTOPHANES (Nub. 103) ridicules the diſciples of SOCRATES: 'Do you ſay, that they were palefaced and bare-'foot?' THEOCRITUS hath more than once ſeized an opportunity of aſperſing the manners of the *Athenians*, who, indeed, by no means correſponded with the people of *Sicily*, in reſpect to national habits or character. Their dreſs was ſordid, and their manner of living abſtemious, compared with *Sicilian* luxuries. WARTON.

LINE 23.

While fragrant and briſk was the juice of the grape.

'Tho' four years old, yet fragrant as from the wine-preſs.'

LINE 26.

And now with our toaſts the full bumpers were crown'd.

LINE

REISKE has publiſhed a facetious epigram, by POSIDIPPUS, that will illuſtrate the cuſtom of toaſt-drinking among the ancients. See Comment. ad Antholog. REISKE, p. 246.

Ναννης κ᾽ Λυδης επιχει δυο, κ᾽ φερ᾽, εκασϖ,
Μιμνερμϖ, κ᾽ τϖ Ϛωφρονος Αντιμαχϖ.
Συγκερασον τον πεμπτον εμοι, τον δ᾽ εκτον εκασϖ,
Ηλιοδωρ᾽, ειπας οσις ερων ετυχεν.
Εϐδομον Ησιοδϖ, τον δ᾽ ογδοον ειπον Ομηρϖ—
Τον δ᾽ ενατον Μϖσων, Μνημοσυνης δεκατον.
Μεσον υπερ χειλϖς πιομαι, Κυπρι. Τ᾽αλλα δ᾽ ερωτες
Νηφοντ᾽ οινωθεντ᾽ ϖχι λιην αχαριν.

Nævia ſex cyathis; ſeptem Juſtina, &c.
is known to every ſchool-boy.

LINE 44.

And ‘ miſchief!’ (ſaid I) was I right in my fears?
Begone, nor inſult me! a curſe on thy tears!
Begone; ſince *a ſweeter thy boſom poſſeſſes;*
Go, cheriſh his love with thy wanton careſſes!

Αλλος τοι γλυκιων ΥΠΟΚΟΛΠΙΟΣ· αλλον ιοισα
Θαλπε φιλον·

The literati are not unacquainted with the circumſtances attending Mr. TOUPE’s note on the word υπωκολτιος. The offence it gave to a learned dignitary of the church was ſurely not without reaſon; if any regard to decency or decorum be thought neceſſary in a critical annotator. The ſheet where the obnoxious note appeared, was cancelled; though a few copies of WARTON’s THEOCRITUS were in circulation, before the Biſhop of Oxford had an opportunity of interpoſing. If the tranſlator have been rightly informed, Mr. WARTON alledged in his vindication, that ‘ the note in queſtion had entirely eſcaped him,’ which (as he was the publiſher of TOUPE’s communications) hath been thought a very unſatisfactory excuſe. The tranſlator is of a different opinion.

opinion. A ſingle note might have been eaſily overlooked, amidſt a vaſt variety of voluminous annotation; eſpecially as Mr. WARTON had no ſuſpicion of any thing improper in his friend's criticiſms. The ſubſtance of the cancelled ſheet was republiſhed in TOUPE's '*Curæ Poſteriores ſive Appendicula Notarum utque 'Emendationum in Theocritum.*' In the preface to this publication TOUPE obſerves:

Quod vero ſcripſimus ad XIV. 37. *de verbo* Υποκολπιος, *verum eſt et honeſtum. Sed rem pro ſingulari ſuâ ſagacitate minus ceperunt nonnulli* OXONIENSES; *qui et me ſugillare haud erubuerunt, homunculi eruditione mediocri, ingenio nullo; qui in Hebraicis per omnem fere vitam turpiter volutati, in literis elegantioribus plane hoſpites ſunt. Sed de hoc viderit Academia. Nos uberius infra et in ſuo loco.* Let us turn to the note, page 24th.—At the concluſion of it, we meet with the ſame contemptuous language: '*Idem autem* υποκολπιος *et* εν τω κολπω. *Quomodo locutus eſt D.* JOANNES *XIII.* 23. Ην δε ανακειμενος εις των μαθητων αυτε ΕΝ ΤΩ ΚΟΛΠΩ, &c. *In gremio vocat* JUVENAL, *II.* 120.

——— *ingens*
Cœna ſedet, GREMIO *jacuit nova nupta mariti.*

Quod perinde eſt. Sed de toto hoc commercio, quod antiquiſſimum eſt, et neutiquam indecorum, conſulendus omnino vir illuſtriſſimus et cui ſexcenti Hebræculi non ſunt pares, eruditiſſimus Potterus *in Archæol. Græc. Lib. IV. cap.* 20. *Quod in primis notabit* homo male ſedulus, *et qui nec me nec mea ſatis intellexit. Sed parco homini, qui nemini pepercit.*

In apology for TOUPE's offenſive commentaries (for he frequently indulged his vitiated imagination in a diſplay even of the groſſeſt obſcenities) it hath been intimated, that he was not writing *ad populum*—that he was employing a language underſtood (comparatively ſpeaking) but by a few; and that thoſe few were not in danger of corruption. But let it be conſidered, that he was addreſſing himſelf to the guardians of morality and religion

religion—to the moſt eminent characters in the church—to the higheſt of the epiſcopal order. In conſequence of one of his dedications to the Archbiſhop of Canterbury, it was ſhrewdly ſaid, 'that he had hung up the enſigns of PRIAPUS in the chapel at Lambeth.' An epigram on this idea (of which Dr. LOWTH is the reputed author) hath been for ſome time circulated in MS. among the literati. The tranſlator may, perhaps, gratify ſome of his readers, by the inſertion of it in this place.

Αναθημα.

Λειψανα κ̀ κακα λυμαθ, ἁπαν ρυπον, ευτελες εργον,
Γηραλεων ληρων γρυτοδοκȣς Ϲανιδας,
Ευρωτα, φαλλοντε, κ̀ ιμεροεντα κιναιδων
Ασματα, κ̀ μȣσης παιγνια Ϲωταδικης,
Ανδρων μιτροφορων πολυφερτατῳ εξοχα παντων
Τουπιος αισχρολογος θηκατο γραμματικων.

For complete information in reſpect to the public exhibition of the Ευρωτα Φαλλοντε in the ſacrifices to PRIAPUS, ſee MONFAUCON's Antiquities.

In his 'Notes on LONGINUS' (as well as THEOCRITUS, SUIDAS, &c.) Mr. TOUPE hath diſcovered the ſame prurient fancy—the ſame indecency of alluſion. See page 287, where he quotes what he calls an elegant paſſage from the *Satyricon* of PETRONIUS, full of libidinous deſcription—and then places by the ſide of it (in purſuance of his illuſtration) a verſe from St. John's Goſpel.

LINE 45.

—— A curſe on thy tears!

By μαλα REISKE underſtands *valdè—abundè*—not *poma*, as it is commonly tranſlated.

LINE 48.

—— She gather'd her veſt in a knot.

——*Nodoque ſinus collecta fluentes.* VIRGIL.

Both

Both APOLLONIUS and VIRGIL have happily imitated the ſimile of the ſwallows, which we meet with in the next line.

LINE 59.

Regardleſs of me, a poor ſhade, or the gulf
Into which ſhe has plung'd me, &c.

The tranſlator hath here introduced an idea not in the original; omitting at the ſame time, the Δεσπανοι Μεγαρηες.

Such liberties are, in his opinion, admiſſible in a poetical tranſlation, provided they occur but rarely; and that, without deſtroying any characteriſtic beauty.

IDYLLIUM the FIFTEENTH.

REISKE very juſtly obſerves, that, in regard to ſweetneſs pleaſantry, few of the Idyllia can be compared with the *Syracuſian Goſſips*. And the poet (he adds) hath repreſented, in the moſt lively manner, the garrulity, levity, trifling, malignity—but we muſt not tranſlate all.

LINE 4.

But, EUNÖE, ſee for a chair and a cuſhion.

'See for a chair, EUNOE'—ſays TOUPE—*quod amicitiæ et obſervantiæ ſignum.* 'And get a cuſhion too,' *quod mollitiei et elegantiæ muliebris eſt.*'

LINE 9.

" What a brave heart have I!——

WARTON's words, in explanation.

LINE 16.

He was ever a ſtrange unaccountable man.

'My huſband's a ſtrange unaccountable man'—WARTON's words—exactly correſponding with the metre the tranſlator had adopted, before he had the ſatisfaction of ſeeing WARTON's edition.

LINE 26.

To buy me ſome nitre and paint, at a ſhop.

In the detail which POLLUX hath given us of the various apparatus that miniſtered to the dreſs of the *Grecian* ladies, we meet with nitre and paints of various colors.

The *Naxian* women uſe a great deal of rouge, at the preſent day. And they have a cuſtom (which is very common among the Eaſtern nations, though not known to the ancient *Greeks*) of blackening their eye-brows and eye-lids. For an illuſtration of the modern manners of the *Grecian* iſles, ſee the Comte de CHOISEUL's 'Voyage Pittoreſque.'

LINE 32.

Well might it be ſaid, he was *fleec'd* of his money.

The tranſlator thinks a pun is only admiſſible amidſt the flippancy of light and frivolous converſation. No one (he ſhould imagine) will object to its introduction in this place. Neither the characters nor the diſcourſe revolt from it. Beſides, it appears to be in the manner of THEOCRITUS. Had the *Sicilian* written in the *Engliſh* language, the above pun would probably have occurred to him. And the moſt faſtidious critic who conſiders the πενθημα ϰ᾽ ὁ Πενθα of the twenty-ſixth Idyllium, can ſcarcely object to the tranſlator's addition, as uncharacteriſtic of his original. The propriety, indeed, of introducing ſuch a play upon words as πενθημα ϰ᾽ ὁ Πενθα, in the place where it occurs, is, by no means, unqueſtionable. The imagination hath been previouſly agitated by the wildneſs of a bacchanal ſcene, in which frenzy and murder have appeared in their direſt forms. The images of horror ſtill preſſing around us, we are abruptly told, that the frantic bacchanals bore from the mountain, not

'*Pentheus*,

'*Pentheus*, but *Penſiveneſs*'. The *Engliſh* reader may conceive ſome faint idea of the pun from the laſt word, which, however, does not ſufficiently expreſs the ſenſe.

LINE 34.

And faſten your robes with its claſps, &c.

CATULLUS has finely touched on the ſeveral parts of a lady's dreſs, where he deſcribes the diſtreſs of ARIADNE for the loſs of THESEUS:

Non flavo retinens ſubtilem vertice mitram,
Non contecta levi velatum pectus amictu.
Non tereti ſtrophio luctantes vincta papillas:
Omnià quæ toto delapſa è corpore paſſim
Ipſius ante pedes fluctus ſalis alludebant.

De Nuptiis Pelei, &c. l. 63.

Here we have the head-dreſs—a ſort of ſaſh or mitre, the looſe robe, and the ſcarf which covered the boſom. The ſcarf ſometimes deſcended from the head and covered the neck. ANACREON wiſhes to be transformed into the ſcarf which ſpread itſelf over his miſtreſs's boſom.

This ſubject might be conſiderably illuſtrated from ARISTOPHANES, who often deſcribes or alludes to the dreſs of the female ſex. From the relations of ATHENÆUS and TERENCE, we may collect, that tight-lacing is not merely a modern cuſtom. The modiſh ladies of the preſent day may have recourſe to the uſages of antiquity, if they pleaſe, as a ſanction for almoſt every ſpecies of vanity or folly. In TERENCE's *Eunuch* we are informed by CHEREA, that tight-lacing was much in faſhion; and that too, under the direction of mothers, who miſerably tortured their daughters' bodies in order to give them a fine fall of the ſhoulders, and an eaſy genteel ſhape. Immediately after, is mentioned another practice, that of reducing the ſhape, by denying the appetite, to the ſlenderneſs of a bulruſh. According to TERENCE, ſpare diet was the uſual expedient.—There ſeems to

be a degree of viciouſneſs in this faſhion that cannot be conſidered without deteſtation: Yet is it ſo common in this country, that there is ſcarcely a perſon who hath not ſeen inſtances of it—always injurious to health (to ſay nothing of mental depravation) and frequently attended with fatality.

LINE 44.

—— How dare you ſo careleſsly ſpill, &c.

—— An exquiſite painting of a female fluttering with various feelings, amidſt her preparations for a public place, where ſhe is going rather to be ſeen than to ſee—more than uſually anxious about ornamenting her perſon—full of conceited airs and affected delicacy—chiding her maid without knowing why—and, in violent haſte, exhibiting all the marks of levity, caprice, and arrogance. This picture of the *Syracuſian* women, though drawn two thouſand years ago, hath its perfect reſemblance at the preſent day, in real life, as well as on the ſtage.

WARTON, ſlightly altered.

LINE 50.

And my life I'd near into the bargain laid down.

'It coſt me more than two minæ, and my life almoſt into the 'bargain.' TOUPE.

LINE 61.

Good heavens! what a tide! how or when ſhall we ſtem it?

Very poſſibly this poem might have been a ſort of interlude, intended for theatrical repreſentation. Admitting the conjecture, the tranſition before us, (which would otherwiſe appear abrupt) is agreeable and eaſy. In the firſt act we have the converſation between PRAXINOE, GORGO, and EUNOE. This ends with PRAXINOE's ordering her ſervant to call in the dog, and ſhut the door.

A new ſcene then commences; and the women enter, as PRAXINOE exclaims, Ω Θεοι, &c. line 44th in the original.

Thus

Thus far Mr. WARTON. The reader will ſee that the tranſlator hath attended to theſe hints. They ſo exactly coincided with his preconceived ideas of this dramatic piece, that he hath ventured to print it, as *an Interlude in three acts*.

LINE 65.

A thief or a robber how ſeldom we meet;

Ægypt was remarkable for theft and robberies.

Thus CICERO, in his Oration in Defence of RABIRIUS POSTUMUS:

Illinc (meaning at *Alexandria) omnes præſtigiæ—illinc, inquam, omnes fallaciæ, &c.*—Hence the Chorus in *Ariſtophanes*, Nub. v. 1128.

Ως ιζως βυλησεται
Καν εν Αιγυπτῳ τυχειν ων μελλον, η κρινει κακως. WARTON.

LINE 66.

Though pickpockets, &c.

'A parcel of idle raſcals.'

Κακα παιγνια—παντες Αεργοι—for Ερειοι—amended by TOUPE, with a reference to the verſe in EPIMENIDES as quoted by Saint PAUL to TITUS.

Κακα θηρια, γαστερες αργοι

LINE 114.

Man's indeed a wiſe animal!

Nil admirari ſapientis—The admiration of theſe women is certainly connected with ignorance. But TELEMACHUS admires the rich furniture of MENELAUS's palace, with ſimilar emotions. See Odyſſ. b. 4. l. 71.

M. GUYS informs us that the *Grecian* houſes are divided into two parts by a great hall, which takes up the centre and whole width. In this hall (he adds) the *Greeks* give feaſts, and perform all the ceremonies that require room. We may hence, perhaps,

 conceive

conceive ſome idea of the hall at *Alexandria*, where the feſtival of ADONIS was celebrated.

LINE 119.

—— VENUS's beautiful lover.

The Ἀδωνια were celebrated in moſt of the cities of *Greece*, in honor of VENUS, and in memory of her beloved ADONIS. The ſolemnity continued two days; on the firſt of which certain images or pictures of ADONIS and VENUS were brought forth with all the pomp and ceremonies practiſed at funerals: the women tore their hair, beat their breaſts, and counterfeited all thoſe poſtures and actions uſed in lamenting the dead. There were alſo carried along with them ſhells filled with earth, in which grew ſeveral ſorts of herbs, eſpecially lettuces, in memory that ADONIS was laid out by VENUS on a bed of lettuces. Theſe were called Κῆποι, or gardens; whence Ἀδωνιδος κῆποι are proverbially applied to things unfruitful or fading; becauſe thoſe herbs were only ſown ſo long before the feſtival as to ſprout forth and be green at that time—and then were preſently caſt out into the water. The following day was ſpent in all poſſible expreſſions of mirth and joy, in memory of ADONIS's returning to life, and dwelling with VENUS one half of every year.

POTTER.

LINE 120.

Ceaſe, ceaſe, idle dames, &c.

See the original, where the ſtranger talks in the *Doric* dialect. It is the very dialect he ridicules: is this characteriſtic or natural? Perhaps (ſays WARTON) he uſes the Doric tongue in deriſion.

LINE 134.

Shall excel penſive SPERCHIS.

See the ſtory of SPERCHIS in the ſeventh book of HERODOTUS, chap. 134.

LINE 135.

With a languiſh ſo ſoft, ſo delicious an air.

Διαδεμπτείαι.

There is no adequate word in the *Engliſh* language for this fine expreſſion. It is in itſelf a picture. We ſee the *Greek* girl preparing to ſing with a languiſhing *ſportability* of air.

LINE 140.

Whom GOLGOS and the *Erycian* height.

CATULLUS hath tranſlated the original verſe——

Quæque regis Golgos, quæque Idalium frondoſum.

LINE 141.

And thy fair fanes of gold delight.

'O VENUS, rejoicing in thy golden garments or temples.'

WARTON.

Χρυσῳ παισδες—is, however, a ſtrange expreſſion—moſt probably a corruption.

LINE 177.

The blooming cup-bearer of JOVE.

We cannot eaſily determine, whether theſe figures were in tapeſtry, painting or ſculpture. The critics have very confuſed and diſcordant ideas on the ſubject. There is every reaſon to think, that ſome of them were ſolid figures; and there is no doubt but tapeſtry was the moſt conſpicuous and ornamental part of the ſcene. WARTON.

LINE 211.

And greet us with returning love.

The tranſlator had at firſt intended to reſerve the principal anecdotes that have been related in reſpect to the feſtival of ADONIS, for a place among his notes on the firſt Elegy of BION. The preſent, however, on further conſideration, appears to be the propereſt place for them.

No reader of THEOCRITUS can be ignorant, that ADONIS was the ſon of CYNARAS, king of *Cyprus*. He is repreſented as particularly

ticularly fond of the chace. See THEOCRITUS, Idyll. I.—and BION, Idyl. I. Of the manner of his death we are furniſhed, in this book, with abundant information. PROPERTIUS tells us, that he was killed by a boar in *Cyprus*.

——— *percuſſit Adonim*
Venantem Idalia vertice durus Aper.

'The anniverſary of his death was celebrated through all the *Pagan* world. ARISTOPHANES reckons the feaſt of ADONIS among the chief feſtivals of the *Athenians*. The *Syrians* obſerved it with all the violence of grief, and the greateſt cruelty of ſelf-caſtigation. It was celebrated at *Alexandria* in Saint CYRIL's time; and when JULIAN the Apoſtate made his entry at *Antioch*, in the year 362, they were celebrating the feaſt of ADONIS. The ancients differ greatly in their accounts of this divinity. ATHENÆUS ſays, he was the favourite of BACCHUS. PLUTARCH maintains that he and BACCHUS are the ſame: and that the *Jews* abſtained from ſwine's fleſh, becauſe ADONIS was killed by a boar. AUSONIUS (Epig. 30.) affirms that BACCHUS, OSIRIS, and ADONIS, are one and the ſame.' LANGHORNE.

According to Dr. STUKELY, the *Britiſh* Druids were accuſtomed to celebrate the myſteries of ADONIS.

The ſuperſtitious myſtery of lamenting for ADONIS may be thus explained:—ADONIS was the Sun: The upper hemiſphere of the earth was anciently called VENUS; the under, PROSERPINE; when the Sun, therefore, was in the ſix inferior ſigns, they ſaid he was with PROSERPINE; when in the ſix ſuperior, with VENUS. By the boar that ſlew ADONIS, they underſtood WINTER—not unaptly repreſented by ſo gloomy an animal. On another view of the matter, we may ſuppoſe that they meant by ADONIS the Fruits of the Earth; which are for one while buried, but at length appear flouriſhing to the ſight. When, therefore, the ſeed was thrown into the ground, they ſaid ADONIS was gone to PROSERPINE; but when it ſprouted up, they ſaid he had re-

viſited

viſited the light and VENUS. Hence, probably, it was, that they ſowed corn, and made gardens for ADONIS.

Univerſal Hiſt. vol. ii.

In MAUNDRELL's Travels, we meet with a curious illuſtration of this ancient ſuperſtition. 'We had the fortune to ſee (ſays 'Mr. M.) what may be ſuppoſed to be the occaſion of that 'opinion which LUCIAN relates—viz.—that the river Adonis, 'at certain ſeaſons of the year, eſpecially about the feaſt of 'Adonis, is of a bloody color, which the heathens looked upon 'as proceeding from a kind of ſympathy in the river for the 'death of Adonis, who was killed by a wild boar in the moun-'tains, out of which this ſtream riſes. Something like this we 'ſaw actually come to paſs; for the water was ſtained to a ſurpri-'ſing redneſs; and (as we obſerved in travelling) had diſcoloured 'the ſea a great way, into a reddiſh hue—occaſioned, doubtleſs, 'by a ſort of minium or red earth waſhed into the river by the 'violence of the rain, and not by any ſtain from the blood of 'ADONIS.' The Prophet EZEKIEL beheld the women at *Jeruſalem* weeping for TAMMUZ or ADONIS. 'Then he brought me 'to the door of the gate of the Lord's Houſe, which was towards 'the north, and *behold there ſat women weeping for Tammuz.*' Theſe verſes in the eighteenth chapter of ISAIAH allude, accord-ing to St. CYRIL, to the rituals of ADONIS. 'Woe to the 'land ſhadowing with wings, which is beyond the rivers of '*Æthiopia:* That ſendeth ambaſſadors by *the ſea,* even *in* '*veſſels of bulruſhes upon the waters*—ſaying, Go, ye ſwift 'meſſengers, to a nation ſcattered and peeled, &c.'—When the female votaries of VENUS receive theſe ſwift meſſengers, they ceaſe their lamentation, as if VENUS had found ADONIS.

Let us cloſe the ſubject with MILTON's epic ſtrain:

——— *Thammuz came next behind,*
Whoſe annual wound, in Lebanon, allur'd
The Syrian *damſels to lament his fate*
In amorous ditties all a ſummer's day,

While

While ſmooth Adonis, from his native rock,
Ran purple to the ſea, ſuppos'd with blood
Of Thammuz yearly wounded.

Par. Loſt, b. i. l. 445.

LINE 216.

—— Crowd of your *Cronies.*

Cronies—a vulgar word, yet characteriſtic of GORGO. TOUPE, WARTON, and REISKE, concur in the opinion of her vulgarity.

IDYLLIUM the SIXTEENTH.

LINE 2.

—— And *bards* the deeds of earth.

ΑΟΙΔΟΙ—rhapſodiſts—poets—but the word *bard* is now uſed as a general appellation. For the ancient diſtinction between the *Bardi* and Αοιδοι, ſee the firſt note on TYRTÆUS.

The Αοιδος, in the days of THEOCRITUS, had little of that dignity attached to the firſt Αοιδοι of *Greece.* He ſung, however, (juſt as ACHILLES is repreſented in his tent ſinging to the harp) Κλεα ανδρων.

LINE 39.

'Tis theirs to welcome every coming gueſt.

—In the language of the Apoſtle, 'Given to hoſpitality.' In HOMER's Odyſſey, ſuch characters as theſe are delineated on a broader canvaſs. We meet with the fineſt precepts for the conduct of domeſtic life, in that truly beautiful and pathetic poem. THEOCRITUS had, without doubt, the Odyſſey in view. See Book 15.

True friendſhip's laws are by this rule expreſt,
Welcome the coming—ſpeed the parting gueſt.

—POPE's

—Pope's verſion—repeated in his imitation of the ſecond ſatire of the ſecond book of Horace.

—— Thro' whoſe free-opening gate
None comes too early—none departs too late:
For I who hold ſage Homer's rule the beſt,
Welcome the coming, ſpeed the parting gueſt—

In Homer's Iliad, book vi. we have an extraordinary character of an hoſpitable man,

'Whoſe ever-open door
'Oblig'd the wealthy, and reliev'd the poor.'

'Thus the patriarchs in the Old Teſtament, (ſays Mr. Pope) ſit at their gates to ſee thoſe who paſs by, and intreat them to enter into their houſes. This cordial manner of invitation may be ſeen in the 18th and 19th chapters of *Geneſis*. The *Eaſtern* nations ſeem to have had a peculiar diſpoſition to theſe exerciſes of humanity, which continues, in a great meaſure, to this day. It is yet a piece of charity frequent with the *Turks*, to erect caravanſerahs, or inns, for the reception of travellers. Gallias of Agrigentum, (according to Diodorus Siculus) having built ſeveral inns for the relief of ſtrangers, appointed perſons at the gates, to invite all paſſengers to make uſe of them. He entertained and cloathed, at one time, no leſs than five hundred horſemen. There were in his cellars three hundred veſſels, each of which contained an hundred hogſheads of wine. Another Agrigentine, at the marriage of his daughter, feaſted all the people of his city—at that time above twenty thouſand. Herodotus, b. vii. tells us, that Pythias, a *Lydian*, entertained Xerxes and his whole army, with great magnificence.'

In Ossian, we have frequent inſtances of hoſpitality. 'The light of heaven (we read) was in the boſom of Cathmor. His towers roſe on the banks of *Atha*: ſeven paths led to his halls. Seven chiefs ſtood in the paths, and called the ſtranger to the feaſt. But Cathmor dwelt in the wood, to ſhun the voice of praiſe!' Cathmor dwells in a wood to avoid the thanks of his gueſts;

gueſts; which (Mr. MACPHERSON juſtly obſerves) is ſtill a higher degree of generoſity than that of AXYLUS in HOMER: for the poet does not ſay, but the good man might, at the head of his own table, have heard with pleaſure the praiſe beſtowed on him by the people he entertained.

LINE 41.

But chiefly theirs to mark with high regard
The Muſe's laurel'd prieſt—the holy bard.

Such was the reſpect paid to poets, by the people of *Sicily*, long after the heroic ages, that as many of the *Athenians* (who were taken priſoners in the overthrow under NICIAS) as could repeat a paſſage from EURIPIDES, were rewarded with their life and liberty, and ſent home with diſtinguiſhed marks of honour. See THUCYDIDES.

LINE 47.

What tho' ALEUA's or the *Syrian*'s domes——

—ANTIOCHUS king of *Syria*. The *Aleuadæ* and *Scopadæ* reigned in *Theſſaly* and the neighbouring iſlands.

LINE 55.

——— The mighty *Ceian*.——

—SIMONIDES. He wrote on the battles of MARATHON, THERMOPYLÆ, SALAMIS, and PLATÆA. See QUINTILIAN, b. xi. c. 2.

LINE 66.

Or ILION live, with no recording muſe.

——*Vixere fortes ante Agamemnona*
Multi; ſed omnes illachrymabiles
Urgentur, ignotique longâ
Nocte, carent quia vate ſacro. HORACE.

TULLY hath made an obſervation to the ſame purpoſe: *Niſi Ilias illa extitiſſet, idem tumulus qui corpus ejus contexerat, nomen ejus obruiſſet.* See PINDAR, Olymp. x. l. 106.

LINE

LINE 82.

From the red brick to waſh its hues away.

—Similar to the ſacred text: 'Can the *Æthiopian* change his 'ſkin, or the leopard his ſpots?—Then may ye alſo do good, 'that are accuſtomed to do evil.'

Hence Mr. FAWKES, perhaps, took the liberty of turning the brick into an *Æthiop*.

'Tis eaſier far to bleach the Æthiop foul, &c.

VIRGIL hath imitated this paſſage:

Quem qui ſcire velit, &c. Georg. b. ii. l. 105.

And TERENCE's *Geta* ſays in the ſame ſenſe,

Purgem me? laterem lavem.

HORACE ſeems to entertain a different opinion reſpecting the reformation of an avaricious man:

Fervet avaritiâ miſeroque cupidine pectus?
Sunt verba et voces, quibus hunc lenire dolorem
Poſſis, et magnam morbi deponere partem.

Of all the vices, however, that of avarice is the moſt difficult to be eradicated; ſince it increaſes with our years, while other maladies of the mind loſe their ſtrength as we grow old. The love of money frequently adheres to the miſer, at the moment of diſſolution. 'I cannot—muſt not—part with that, and died' —was the laſt ſentiment of expiring Gripus. ATHENÆUS mentions a perſon who ſwallowed ſeveral pieces of money but a few minutes before his death; and ordered what he could not ſwallow to be buried with him.

LINE 102.

Phœnician armies ſhrink in pale diſmay!

The whole of this paſſage is in the ſpirit and manner of ſcriptural prophecy. In a ſimilar ſtrain Virgil writes:

Hujus

Hujus in adventum jam nunc et Caſpia regna, &c.

See PINDAR's firſt *Pythian* Ode.

Grant, O ſon of Saturn, grant my prayer,
The bold Phœnician *on his ſhore detain*, &c. WEST.

LINE 106.

——— horſe-hair creſt.

Criſtâque hirſutus equinâ, ſays VIRGIL.—And the chiefs of the Iliad have horſe-hair creſts on their helmets. But the kings of *Caledonia* and *Ireland* adorned their helmets with plumes of eagle's feathers. It was from this mark that OSSIAN knew CATHMOR in the ſecond book of *Temora*. 'Now would we 'have mixed in horrid fray, like two contending ghoſts, that 'bending forward from the clouds, ſend forth the roaring winds; 'did not OSSIAN behold, on high, the helmet of *Erin*'s kings. 'The eagle's wing ſpread above it, ruſtling in the breeze. A 'red ſtar looked through the plumes. I ſtopped the lifted ſpear.' And afterwards it occurs, in the third book—'FINGAL is there 'in his ſtrength. The eagle-wing of his helmet ſounds.'

LINE 108.

And ye, who honour with your guardian love
The walls of wealthy Syracuſe.

PROSERPINE and CERES were more particularly worſhipped by the *Syracuſians*.

According to Mr. SWINBURNE (the entertaining and elegant traveller, to whom the tranſlator recurs with extreme pleaſure) the city of *Syracuſe* was anciently of a triangular form. Its circuit amounted to 22 Engliſh miles. It contains, at preſent, about 18,000 inhabitants. The buildings, in any other ſituation, might be thought tolerable; but to an obſerver who reflects on the ancient *Syracuſian* architecture and opulence, they muſt appear mean. The cathedral, which was the temple of MINERVA, is now dedicated to our Lady of the Pillar. The church is made out of the old building. There are alſo ſome remains, though not

not remarkable, of the temple of DIANA. Near the quay, which is ſmall, is a large pool of water, defended from the ſea by a wall, and ſurrounded by houſes, on every other ſide. This is the celebrated fountain of ARETHUSE, the miſtreſs of the conſtant ALPHEUS.

LINE 119.

There thouſand flocks thro' rich luxuriance play.

'The folds ſhall be full of ſheep, and the valleys alſo ſhall 'ſtand ſo thick with corn that they ſhall laugh and ſing.'

Pſalm 65.

'That our garners may be full and plenteous with all manner 'of ſtore—that our ſheep may bring forth thouſands and ten 'thouſands in our ſtreets. That our oxen may be ſtrong to 'labour—that there be no decay—no leading into captivity, and 'no complaining in our ſtreets.' Pſalm 144.

LINE 124.

——— perch'd Cicada.

Among the fables falſely attributed to ÆSOP, *the Ant and the Cicada* may probably be numbered. We meet with it in the epiſtles of THEOPHYLACTUS firſt publiſhed by ALDUS. This writer lived about 600 years after Chriſt, in the time of the Emperor HERACLIUS. The '*Daw with borrowed Feathers*' may alſo be found in his epiſtles. And many of thoſe fables which have been generally regarded as of high antiquity, were the product of theſe darker ages. WARTON.

LINE 125.

Then ſpiders' webs ſhall fill the ruſted ſhield,
And every ſoldier ſhall forget the field—
Thee, HIERO, &c.

'And they ſhall beat their ſwords into plough-ſhares, and their 'ſpears into pruning-hooks: Nation ſhall not lift up ſword 'againſt nation; neither ſhall they learn war any more.

Iſaiah ii. 4.

'All

'Al kings ſhall fall before him—All nations ſhall do him 'ſervice.' Pſalm 72.

Every attentive obſerver will concur in opinion with the tranſlator, that THEOCRITUS had read the Pſalms of DAVID and the Prophecies of ISAIAH.

LINE 136.

Where your firſt votary's breathing incenſe roſe.

ETEOCLES, the elder ſon of ŒDIPUS by JOCASTA, is ſaid to have firſt ſacrificed to the Muſes at *Orchomenos*: hence they are called the *Eteoclean* DEITIES or GRACES.

IDYLLIUM the SEVENTEENTH.

MR. WARTON is inclined to think, that this magnificent encomiaſtic production is not the work of THEOCRITUS. But he brings no authority to corroborate an opinion drawn merely from the genius of the compoſition. This ſpecies of evidence is, in ſome caſes, more ſatisfactory than any external teſtimonies whatever. But as opinions will always differ on ſubjects of taſte, there are many who will not be convinced by Mr. WARTON's arguments; while they imagine, in the preſent encomium, all thoſe ſimple graces—all that ſweetneſs, chaſtity, and characteriſtic propriety, ſo diſtinguiſhable in the panegyric on HIERO.

LINE 2.

With JOVE begin the ſtrain——

In the original εκ Διος αρχωμεσθα—the very words with which ARATUS begins his Phœnomena.

On earth, join all ye creatures to extol
Him firſt, Him laſt, Him 'midſt, and without end. MILTON.

LINE

LINE 13.

—— how bright the high-ſoul'd father ſhone.

PTOLEMY LAGUS (one of ALEXANDER's captains) inherited, on the death of his maſter, a conſiderable portion of the empire. *Ægypt*, *Lybia*, and that part of *Arabia* which borders upon *Ægypt*, fell to his ſhare.

LINE 50.

Not one reflects the image of the ſire.

Thus JUVENAL, in his ſixth ſatire:

Nobilis Euryalum mirmillonem exprimet infans.

Line 81.

And afterwards

Eſſes
Ethiopis fortaſſe pater.

HESIOD remarks as a happineſs attending good men, that

Τιχτεσιν δε γυναικες εοικοτα τεκνα γονευσι—

Indeed it was a general perſuaſion among the ancients, that thoſe children who did not reſemble their parents, were illegitimate. This notion hath been tranſmitted to modern times. The *Calabrians* (according to Mr. SWINBURNE) believe that every child, whoſe mother hath been true to her marriage-vow, muſt neceſſarily reſemble the father. It is, no doubt, an eaſy matter (adds our favourite traveller) to perſuade a peaſant who ſeldom conſiders the lineaments of his face in a glaſs, that the features of the infant are miniature copies of his: But if he were to become thoroughly convinced, that no ſuch reſemblance exiſted, he would never be perſuaded to pardon his wife, or look upon the child in any other light, than that of a baſtard.

LINE 67.

Then brightening Coos, as ſhe ſaw thee born, &c.

This imperſonation of the iſland is in the true Scriptural manner,—'The valleys ſhall laugh and ſing.' 'Why hop ye ſo, 'ye high hills?'—'Break forth into ſinging, ye mountains! O

'foreſt, and every tree therein!' and many other figurative expreſſions, conceived in a ſimilar ſtile of Oriental magnificence, might be adduced, as bearing a general reſemblance to the bold imagery of our poet.

LINE 87.

Yet where the fatneſs of the *Nile* o'erflows.

In the time of HERODOTUS, the Nile was an hundred days riſing, and as many ſubſiding. The inundation is now much leſs. See HERODOTUS, Euterpe, p. 55.

PLINY ſays that the Nile received no rivers into it. Later obſervations have proved his miſtake.

For entertaining accounts of the Nile, ſee ÆLIAN's Var. Hiſt. STRABO. *Arabian* Nights Entertainments, vol. 4.—In VIRGIL's 4th Georgick we have very poetical lines on the ſubject.

To diſcover the ſource of the Nile, was a great deſideratum among the ancients. But all their attempts in purſuit of this object, proved abortive. Whether the moderns have been more ſucceſsful or not, may be conſidered as rather problematical—ſo inconſiſtent and contradictory are the reports of the miſſionaries and other travellers who pretend to have effected the diſcovery.

KIRCHER tells us, that the Nile takes its riſe in the kingdom of *Gojam*, from a ſmall aperture on the top of a mountain. The communications of Mr. BRUCE on this topic have been generally received as authentic; though Baron de TOTT hath attempted to deſtroy their credit. The *French* traveller aſſerts, "that the ſources of the Nile are not yet known, though one BRUCE, an *Engliſhman*, hath paſſed for the diſcoverer of them." The tranſlator cannot pretend to enter into the merits of the caſe.* A few anecdotes from the Baron's book ſhall conclude theſe deſultory remarks.

'It is to be obſerved (ſays the Baron) that the water of the Nile becomes thick, by waſhing the clayey ſoil over which it

* Mr. BRUCE, who has publiſhed his book ſince this note was written, can ſufficiently anſwer for himſelf.

paſſes:

paſſes: It appears, when drunk, as light and limpid as the cleareſt. The *Ægyptians* themſelves believe it to be nouriſhing, and ſay, whoever drinks of their river will never remove to any great diſtance from its banks. The divine honors the *Ægyptians* paid to the Nile are, in a manner, ſtill preſerved under the *Mahometans*. They give this river the title of *Moſt Holy:* They likewiſe honour its increaſe with all the ceremonies practiſed by *Pagan* antiquity. The ancient *Ægyptians* had the barbarous cuſtom of ſacrificing a young girl to the Nile, when the waters were arrived at a certain height. They called her the *Arooſſa*, or the *Bride*. And the name and ceremonies of this ſanguinary feaſt are ſtill preſerved; though the Caliph OMAR rendered it more humane, by ſubſtituting a pillar of earth, which repreſents the victim, and is thrown into the Nile.

LINE 105.

Through all thy marts the tide of commerce flows.

Mr. SAVARY, in his letters on *Ægypt*, deſcribes the revolutions of *Ægyptian* commerce in ancient and modern times. The æra of PTOLEMY was not the leaſt illuſtrious. 'PTOLEMY PHILADELPHUS (ſays he) imitated the example of his father, continued the canal from the Red Sea to the Nile, and had the glory of completing it. In the latitude of *Siene*, he built on the Red Sea, a city, which, in honor of his mother, he called *Berenice*; between which and *Cophtos* he eſtabliſhed inns, and provided ciſterns of water, for the uſe of the caravans that in twelve days traverſed theſe burning ſands. To protect their commerce, the PTOLEMIES maintained a formidable fleet, both in the Red Sea and the Mediterranean. PTOLEMY PHILADELPHUS had ninety-ſeven veſſels, moſt of which were 200 feet long, with many more of inferior ſize; and innumerable advice-boats and pacquets, deſtined for conveying orders, &c. through his dominions. Compared with ſome of the *Ægyptian* veſſels, particularly the galley deſcribed by PLUTARCH in his life of DEMETRIUS, our largeſt men of war would appear but ſmall frigates. A nation muſt have acquired great ſkill in ſhip-building, which could produce

ſuch prodigies of art as no ſucceeding age hath been able to imitate. By means of their commerce and naval power, the *Ægyptians*, though they never were diſtinguiſhed for their military ſkill and courage, were enabled to extend their conqueſts into the remoter parts of *Æthiopia* and *Jemen*—and the PTOLEMIES had thirty-three thouſand cities ſubject to their power. Theſe facts would appear incredible, were they not atteſted by the moſt authentic authors; and did we not reflect, to what ſplendor commerce might raiſe a kingdom waſhed by two ſeas, and enjoying the treaſures of an inexhauſtible ſoil.'——See Monthly Review, vol. 74, p. 527. See alſo Univerſal Hiſt. vol. 9, 8vo. p. 283.

LINE 123.

His bards, with melancholy ſtep, depart.

The fame of PTOLEMY's munificence drew ſeven poets to his court, who, from their number, were called the *Pleïades*—THEOCRITUS, CALLIMACHUS, APOLLONIUS, ARATUS, LYCOPHRON, NICANDER, and PHILICUS.

LINE 131.

LO PTOLEMY, on virtue's arduous road,
Hath in the footſteps of his father trode.

Thus HEINSIUS interprets this difficult paſſage: 'PTOLEMY alone treading cloſe in the footſteps of his fathers, yet warm in the duſt, defaced and roſe over them'—alluding to an expreſſion uſed in a certain conteſt among the ancients: Εφιβεβηκα Σου, Υπερανω ειμι—I have ſtept over you—I am beyond you. For illuſtrations of the above, ſee HOM. Iliad xxiii. 763, and PINDAR Pyth. viii. 48. Nem. vi. 28. Pyth. vi. 45.

For a ſketch of PTOLEMY's character, ſee Idyll. xiv. See alſo Univerſal Hiſtory.

Yet PTOLEMY, it ſeems, with all his virtues, had a mixture of envy in his compoſition. His prohibiting the exportation of the Papyrus, leſt ATTALUS king of *Pergamus* ſhould ſurpaſs him in

in the accumulation of MSS. (which were eaſily copied on this *Ægyptian* paper) detracts, in no trifling degree, from his character of liberality. The prohibition, however, gave occaſion to a more uſeful invention. The ſpirit of ATTALUS was too active to acquieſce in the obſtruction of its views. We are told that being forbidden to uſe the papyrus, he invented the pergamena or parchment.

In regard to their accumulation of books, and their patronage of literary men, there is no doubt but ATTALUS and PTOLEMY were partly influenced by the love of learning. But emulation (or rather envy) was the moſt powerful principle. To this ſpirit of rivalry the celebrated library at *Alexandria*, which, according to A. GELLIUS, conſiſted of 700,000 volumes, in a great meaſure owed its magnificence, though not its exiſtence. It was burnt about fifty years before Chriſt, by CÆSAR's ſoldiers. From its aſhes aroſe another library, that (equally ill-fated) was deſtroyed in the ſixth century, by the Caliph OMAR, the contemporary and companion of MAHOMET. See Abul. Phar. Hiſt. p. 180, and Modern Univ. Hiſt. vol. i. p. 498.

To the well-verſed in literature, the "*Philological Enquiries*" of the truly learned and poliſhed HARRIS will furniſh moſt elegant amuſement on the ſubject before us. His reflexions are thoſe of a man, who, poſſeſſing uncommon erudition, looks back with complacency on the career of ſcience he hath run, and reviews with ſenſibility and taſte the more ſtriking incidents in the regions of philology.

It is remarkable enough that the *Saracens* were, afterwards, as eager to preſerve, as they were firſt active to deſtroy literature. In their treaties with the *Greek* Emperors, they demanded, by expreſs articles, the works of the ancients.

IDYLLIUM the EIGHTEENTH.

LINE 4.

Soft hyacinthine wreathes adorn'd their hair

THE *Greek* ladies have different modes of dreſſing the head at preſent—more or leſs ornamental; the diſpoſition of which they frequently vary. Sometimes the hair flows in treſſes on the ſhoulders—at other times it is formed into a roll about the head, or *negligently tied with flowers*. In this laſt method it is eaſy to recognize the faſhion of the *Lacedæmonian* ladies.

M. GUYS.

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore terræ quem ferunt ſolutæ. HORACE.

LINE 9.

To the light meaſure as they beat the ground.

Thus HOMER:

Μαρμαρυγας θηειτο ποδων, θαυμαζε δε θυμω. Odyſſ.

And in the ſame ſenſe, HORACE:

Junctæque nymphis Gratiæ decentes
Alterno terram quatiunt pede.

But the power of harmony to produce all the graces of motion in the body, is expreſſed with inimitable beauty, in Mr. GRAY's 'Progreſs of Poeſy'—(excepting "The Bard") the fineſt Ode in the *Engliſh* language.

Thee the voice, the dance, obey,
Temper'd to thy warbled lay.
O'er Idalia's velvet green
The roſy-crowned Loves are ſeen
On CYTHEREA's *day;*

With

With antic Sports, and blue-ey'd Pleaſures,
Friſking light in frolic meaſures;
Now purſuing—now retreating,
Now in circling troops they meet:
To briſk notes in cadence beating
Glance their many-twinkling feet.

In the marriage proceſſion—on the ſhield of ACHILLES, Iliad xviii. the new-married perſons are attended by ſingers and dancers.

Here ſacred pomp and genial feaſt delight,
And ſolemn dance, and hymeneal rite.
Along the ſtreets the new-made brides are led,
With torches flaming to the nuptial bed:
The youthful dancers in a circle bound,
To the ſoft flute and cithern's ſilver ſound,
Thro' the fair ſtreets; the matrons in a row
Stand in their porches and enjoy the ſhow.

POPE.

LINE 17.

Come, with her fellow-virgins let her play,
And own a mother's care, till dawn of day.

Thus CATULLUS:

Heſpere, qui cælo fertur crudelior ignis?
Qui gnatam poſſis complexu avellere matris,
Complexu matris retinentem avellere gnatam;
Et juveni ardenti caſtam donare puellam.

Carm. Nupt.

How ſimilar is the following deſcription of M. GUYS (who was preſent at a *Grecian* marriage) "The young bride richly dreſſed, wearing long treſſes of threads of gold interwoven with her beautiful hair, after the manner of the *Greeks*, deſcended from her apartment: She eagerly advanced to kiſs her father and mother. Who could behold with dry eyes a tender and reſpectable *mother unable to detach herſelf from a daughter*

daughter whom ſhe preſſed in her arms, and whom ſhe bedewed with tears, which an exceſs of joy and affection cauſed to flow on her maternal boſom?—At their return, the bride's mother conducted her daughter into *an apartment* ſuperbly furniſhed; *the tapeſtry and bed of which, embroidered on a ground of white*, and adorned with beautiful flowers, were the work of this good mother. She had laboured at them privately, for ten years, without the knowledge of any one." They dance and ſing ſtill, all night; but the companions of the bride are excluded.

LINE 30.

Anointed for the revels of the green.

To one who conſiders theſe naked exhibitions of women according to the *Spartan* uſage, or views, in imagination, the *Aſiatic* females in the baths at the preſent day, the Song of SOLOMON can preſent no exaggerated deſcription, or unnatural delineations of beauty. Lady W. MONTAGUE ſeems to intimate an opinion (to which the *Elegantes formarum Spectatores* will probably aſſent) that he who, with an eye to beauty, ſhould ſurvey the *Turkiſh* women in their baths, would little attend to the fineſt face: His principal attention would be elſewhere directed.

LINE 35.

Or, as the riſing of the purple morn.

Ἀως αντελλοισα καλον διεφαινε προζωπον, &c.

Τις αυτη η εκκυπτουσα ωσει ορθρυς; &c.—Who is ſhe that looketh forth like the morning? Canticles.

Οι δε οφθαλμοι αυτου ειδος εωσφορου.—His eyes are like the eyelids of the morning. JOB.

Χειμωνος ανεντος, &c.

Ιδου ο χειμων παρηλθεν, ο υετος απηλθεν—Lo the winter is paſt—the rain is over and gone. Canticles.

Αρματι θεσσαλος ιππος.

Τη ιππῳ μου εν αρμασι Φαραω ωμοιωσα σε η πλησιον μου. Septuag. Cant.

I have

I have compared thee, O my love, to a company of horſes in Pharaoh's chariots.

Compare theſe paſſages with THEOCRITUS.

LINE 40.

Behold her various labors of the loom!

The ſevere critic may call this, in the language of JOHNSON, "a mere adumbration of the original." But a literal verſion would by no means pleaſe the *Engliſh* reader.

LINE 48.

Love, charming boy, ſits playing in her eye.

If we recollect, that the eye was held ſacred to CUPID, where, PHILOTHRASTUS ſays, he was ſuppoſed to lie in ambuſh, we ſhall ſee a peculiar propriety in the image before us. Thus in MELEAGER's beautiful epigram, where he hath imitated the firſt Idyllium of MOSCHUS, Cupid lies hid in ZENOPHILA's eye.

Ζηνοφιλας ομμασι κρυπτομενος. See Anthol. vii. ep. 16.

LINE 55.

Be flowering lotus twin'd, that loves the ground.

ATHENÆUS tells us that the *Alexandrians* were particularly fond of garlands compoſed of the lotus-flower. And lotus wreaths are often obſerved in the *Ægyptian* monuments. MILLAR and MARTYN have given accurate deſcriptions of two different lote-trees, neither of which appears to be the lotus of our author.

The leaves of the lote-tree or nettle-tree, ſays MILLAR, are like thoſe of the nettle; the flower conſiſts of five leaves, expanded in form of a roſe, containing many ſhort ſtamina in the boſom: The fruit, which is a roundiſh berry, grows ſingle in the boſom of its leaves. MARTYN thinks, 'it is more probable that the lotus of the *Lotophagi*, is what we call Zizyphus or the jujube-tree: The leaves of this are about an inch and a half in length,

length, an inch in breadth, of a ſhining green colour, and ſerrated about the edges: The fruit is of the ſhape and ſize of olives, and the pulp of it has a ſweet taſte like honey; and therefore cannot be the nettle-tree, the fruit of which is far from that delicacy which is aſcribed to the lotus of the ancients.

According to PROSPER ALPINUS, the *Ægyptian* lotus (which grows along the Nile at the time of its inundations) is the ſame as our great water-lily; the plant, perhaps, which occurs in HOMER's Iliad, ix. Near *Roſetta* it grows in great abundance.

LINE 74.

And give to HYMEN's joys.

For a particular account of the divinityſhip of HYMEN, ſee *Natalis Comes*. The occaſion of his Deification is thus related by an ingenious author: 'HYMEN was a young man of *Athens*, obſcurely born, but extremely beautiful. Falling in love with a young lady of diſtinction, he diſguiſed himſelf in a female habit, in order to get acceſs to her, and enjoy the pleaſure of her company. As he happened to be one day in this diſguiſe, with his miſtreſs, and her female companions, celebrating, on the ſea-ſhore, the rites of CERES ELEUSINA, a gang of pirates came upon them, by a ſurprize, and carried them all off. The pirates, having conveyed them to a diſtant iſland, got drunk for joy, and fell aſleep. HYMEN ſeized his opportunity; armed the virgins, and diſpatched the pirates: After which, leaving the ladies on the iſland, he went in haſte to *Athens*, where he told his adventure to all the parents, and demanded her he loved in marriage, as her ranſom. His requeſt was granted—and ſo fortunate was the marriage, that the name of HYMEN was ever after invoked on all future nuptials. And in progreſs of time, the *Greeks* enrolled him among their gods.'

DANCHET, *Diſſertation ſur Ceremonies Nuptiales.*

IDYLLIUM

IDYLLIUM the NINETEENTH.

THE tranſlation here given was part of a ſchool exerciſe.

See ANACREON, Ode 40.

IDYLLIUM the TWENTIETH.

DANIEL HEINSIUS aſcribes this Idyllium to MOSCHUS. Whether it belongs to MOSCHUS or THEOCRITUS, it certainly poſſeſſes a high degree of poetical merit.

LINE 11.

She ſpoke, and ſpitting thrice.

Τρις εις εον επτυσε κολπον—Literally, *thrice ſpit into her boſom.*

It was cuſtomary for the ancient *Grecians* to ſpit three times into their boſoms, at the ſight of a madman, or one troubled with an epilepſy. This they did in defiance, as it were, of the omen; for ſpitting was a ſign of the greateſt deteſtation and contempt: Hence πτυειν *(to ſpit)* means *to contemn.*

POTTER.

LINE 23.

Or, elſe, what God hath faſhion'd me anew.

Here the poet (ſays MARTYN) ſeems to allude to the ſudden transformation of ULYSSES in HOMER's Odyſſ. xiii. 429.

LINE 25.

—— like claſping ivy.

Κισσος. PLINY and THEOPHRASTUS (ſee note on firſt Idyll. l. 40 in tranſ.) have obſerved, that Κισσος was a ſpecies of ivy that

that grew without ſupport. If, however, the authority of THEOCRITUS have any weight in botany, this paſſage proves the direct contrary. Κισσος ουτι πρεμνον. The *Greek* and *Latin* poets have often uſed the ivy as an illuſtration, in their deſcriptions of perſonal beauty. Thus VIRGIL: *Hederâ formoſior albâ.* On which SPENCE remarks: '*More beautiful than ivy* to us 'may ſeem but an odd ſimile.' It might ſound otherwiſe to an *Italian*, whoſe country abounds with evergreens, moſt of them of a ruſty and diſagreeable color; whereas ivy is of a clean lively green. They uſed it, of old, in the moſt beautiful parts of their gardens. PLINY, ſpeaking of his garden, and of the Hippodrome, (which ſeems to have been one of the prettieſt things in it) ſays: '*Platanis circuitur; illæ hedera veſtiuntur; utque ſummæ ſuis, ita imæ alienis frondibus virent.*' HORACE compares young beauties to ivy, and old women to dead withered leaves.

LINE 30.

Ev'n as MINERVA's eyes more ſweetly beam'd.

MINERVA's eyes were of a ſparkling azure. ANACREON, ſee Ode 28, oppoſes the vivid blue of MINERVA's eyes to the ſoft languiſhing of thoſe of VENUS. Naturaliſts obſerve, that the blue eye hath the moſt powerful effect in beauty, as it reflects the greateſt variety of lights, being compoſed of more various colors. Our poets ſeem to have different ideas of the blue eye from that of THEOCRITUS and ANACREON. The *Circaſſian* ladies have been celebrated for

Their eyes' blue languiſh, *and their golden hair.*

So ſings the ſweeteſt of our modern bards—borrowing what hath been commonly thought original, from POPE:

And the blue languiſh *of ſoft* ALIA's eye. Iliad xviii. 50.

Nor can COLLINS's much-admired expreſſion

Her eyes of dewy *light*—

(applied to pity) boaſt the originality generally attributed to it. ANACREON, in his portrait of BATHYLLUS, applies the epithet Δροσωδες to the eye.

LINE 32.

Dropt muſic than the honey-comb more ſweet.

Εκ Ϲοματων δε

Εϱϱεε μοι φωνα γλυκερωτερα η μελικηϱω·

Κηριον αποϛαζουσι χειλη Ϲου, νυμφη· μελι ϰ̀ γαλα υπο την γλωσσαν Ϲȣ.

Thy lips, O my ſpouſe, drop as the honey-comb; honey and milk are under thy tongue.

LINE 45.

And was not ſweet ENDYMION's ſelf a ſwain—

The Sophiſt LONGUS who (not excepting VIRGIL) may be conſidered as the moſt elegant imitator of THEOCRITUS, hath plainly a view to theſe verſes in the following paſſage: 'If I 'have been in love with a ſhepherd, I have but imitated the 'Gods. ANCHISES was a herdſman, yet VENUS delighted in his 'perſon. BRANCHIUS fed his goats, and APOLLO was enamoured 'of the ſwain. GANYMEDE was a ſhepherd, yet JUPITER 'ſnatched him to heaven.' WARTON.

IDYLLIUM the TWENTY-FIRST.

THERE is a tradition, that THEOCRITUS ſung this ſtory to the *Ægyptian* fiſhermen. He might with more propriety, perhaps, have entertained his own countrymen with this ſimple and pleaſing tale. For ASPHALION's alluſion to the Prytaneum, a place (as the commentators ſay) on the coaſt of *Sicily*, proves the characters of this piece to be *Sicilian*.

LINE 1.

'Tis penury, DIOPHANTUS, &c.

Tum variæ venere artes, &c. VIRGIL.

And

And PERSIUS Prol.

Quis expedivit pſittaco, &c.

Thus tranſlated by DRYDEN:

Who taught the parrot human notes to try,
Or with a voice endu'd the chattering pye?
'Twas witty want, fierce hunger to appeaſe:
Want taught their maſters, and their maſters theſe.

The introductory lines do not ſeem well adapted to the dialogue that follows. We find, that though indeed care might intrude on the fiſhermen during the period of reſt, it was care of no very melancholy complexion. They were, on the whole, happy; being repreſented as content with their ſituation. They deemed their cot a palace—and lived in glee.

LINE 11.

Beſide them many an inſtrument of toil.

Jam fragilem in ſicco munibant ſaxa phaſelum;
Raraque per longos pendebant retia remos:
Ante pedes ciſtæque leves, hamique jacebant,
Et calami, naſſæque et viminei labyrinthi.

LINE 21.

Not ev'n a dog or pot was theirs:—

Ου κυνα—an happy emendation of JOANNES AURATUS. It was before read εχ ενα.

LINE 23.

They paſs'd their hours, with poverty their friend.

The poverty, ſimplicity, and contentment of theſe good old fiſhermen, are very pleaſingly delineated. The *African*, 'who 'lives upon his bow,' as deſcribed by Mr. ADDISON, here recurs to memory.

Coarſe

Coarſe are his meals, the fortune of the chace;
Amidſt the running ſtream he ſlakes his thirſt,
Toils all the day, and at the approach of night
On the firſt friendly bank he throws him down;
Or reſts his head upon a rock 'till morn:
Then riſes freſh, purſues his wonted game;
And if the following day he chance to find
A new repaſt, or an untaſted ſpring,
Bleſſes his ſtars, and thinks 'tis luxury.

There is a ſimilar painting, and equally beautiful, in *Natalis Comes*, De Venat. lib. i.

Ipſa fames jucunda venit venantibus; ullas
Delicias non expectant, quas improba ventris
Ingluvies reperit: Contenti ſimpliciori
Sunt menſâ; nec fæmineus ſylveſtria luxus
Ingreditur: Carpunt alto quæ plurima monte
Naſcuntur—quæ ſylva tulit. Si lumina quando
Arrepit ſomnus, feſſis medicina laborum,
Invitant volucrum cantus, dulceſque ſuſurri,
Et zephyro quæ ſylva tremit jactata ſereno.
Nec deſunt herbæ molles, gratiſſima ſtrata,
Invidioſa toris, auratis, murice tinctis.

LINE 49.

He ſeems, my friend, the ſhrewdeſt judge of dreams, &c.

Taken, probably, from a verſe of EURIPIDES, which we meet with in PLUTARCH.

Μαντις δ'αριστος οστις εικαζει καλως·

TULLY hath thus tranſlated it:

Qui bene conjecit, vatem perhibebo optimum.

LINE 54.

——— Indeed the living light
In Prytaneum, burns both day and night.

If

If this paſſage refer to that Prytaneum at *Athens*, (where a fire ſacred to VULCAN was kept conſtantly burning) there might be an impropriety in ſuch an alluſion, as SCALIGER remarks: For we cannot ſuppoſe two ignorant fiſhermen acquainted with a place ſo remote from their labors. But it appears, that there was a place in their neighbourhood named Prytaneum, where nocturnal lamps were fixed, for the convenience of fiſhing, by night. To this circumſtance SANNAZARIUS alludes:

Dumque alii notoſque ſinus, piſcoſaque circum
Æquora colluſtrant flammis, aut linea longe
Retia, captivoſque trahunt ad littora piſces.

See ſecond Eclogue.

LINE 59.

Nor was my ſtomach full——

Whatever may be Lord MONBODDO's fantaſtic notions of dreams, or however plauſibly the ingenious SEED may reaſon on the ſubject, [ſee his Sermons] they are, in reality, very cloſely connected with materialiſm—more dependent on the machinery of corporeal creatures, than that of ſpiritual eſſences. Repletion is one great cauſe of them, as the good old fiſherman ſeems to intimate.

LINE 66.

Dogs dream of bones, and fiſhermen of fiſh.

Borrowed from FAWKES.

IDYLLIUM

IDYLLIUM the TWENTY-SECOND.

TO compare different authors that have written on the ſame ſubject, is generally found both amuſing and inſtructive. It would be worth while to read APOLLONIUS and VALERIUS FLACCUS with our author, in the combat of POLLUX and AMYCUS, and the death of HYLAS.

The combat of the Ceſtus is ſaid to have been invented by AMYCUS. HOMER, APOLLONIUS, and THEOCRITUS, have neither of them made mention of plates of lead or iron, in their ſeveral deſcriptions of the Ceſtus. But,

Terga boum plumbo inſuto ferroque rigebant

we may recollect in VIRGIL.

LINE 34.

And o'er the *ſhelter'd* beach——

Αχτη υτωημενος—*haud ventoſa maris ora, ſed littus tranquillum vento non expoſitum.* Under the wind. TOUPE.

LINE 41.

And, tracing the receſſes of the mount.

This pictoreſque ſcene reminds the tranſlator of Guy-Cliffe, in Warwickſhire.

See LELAND, vol. iv. p. 66.

Guy-Cliffe, ipſa ſedes eſt amænitatis: Nemuſculum ibi eſt opacum, fontes limpidi et gemmei, antra muſcoſa, prata ſemper verna, rivi levis et ſuſurrans per ſaxa diſcurſus; necnon ſolitudo et quies muſis amiciſſima.

LINE 45.

Full many a ſcatter'd pebble to the light.

In the original ΑΛΛΑΙ χρυσαλλω—*Other* ſprings. But here all the Commentators ſeem to have ſuſpected a corruption.

REISKE hath changed αλλαι to αμμοι, which may be ingenious enough—but the emendation of RHUNKENIUS deſerves the higheſt applauſe. He thinks it muſt have been originally written ΛΑΛΛΑΙ, *Calculi* or pebbles—which hath every appearance of probability. We are much pleaſed, when with a very trivial alteration (ſuch as the addition of a letter) the ſenſe is materially improved. MUSGRAVE, that admirable judge of ancient elegance, was highly delighted with this correction. And TOUPE in a very learned note, (where, as uſual) we have a fine reliſh of antiquity, amidſt a variety of correſponding paſſages, hath proved, beyond diſpute, the propriety of the emendation.

WARTON.

LINE 53.

Hard by (his couch the rock) a chieftain frown'd.

Here we have all thoſe terrible graces which poets of the preſent day, either dread or diſdain—but which we ſo much admire in the writers of antiquity! We find a gigantic figure ſitting with no other covering but the ſky, amidſt an unknown ſolitude, with the trees of the mountain waving their vaſt and ſhadowy foliage around him! In ſuch bold and magnificent deſcription, we diſcover the genius and the pencil of a SALVATOR ROSA. Surely (as Mr. WARTON remarks) THEOCRITUS hath far exceeded APOLLONIUS RHODIUS in this, as well as other paſſages of the poem. Yet Dr. WARTON gives the preference to APOLLONIUS. Our commentator hath CASAUBON on his ſide; and his brother of *Wincheſter*, the learned SCALIGER.

The gigantic ſtature of AMYCUS is well deſcribed both by APOLLONIUS and VALERIUS FLACCUS; the latter of whom in the following verſes, b. iv. l. 232, reminds us of DAVID and GOLIATH.

Illum Amycus nec fronte trucem, nec mole tremendum
Vix dum etiam primæ ſpargentem ſigna juventæ
Ore renidenti luſtrans obit, et fremit auſum.

'And when the *Philiſtine* looked about and ſaw DAVID, he 'diſdained him: for he was but a youth and ruddy, and of a 'fair

'fair countenance. And the *Philiſtine* ſaid unto DAVID: Am 'I a dog that thou comeſt to me with ſtaves? And the *Philiſtine* 'curſed DAVID by his gods.' 1 SAM. xvii. 42, 43.

WARTON.

Mr. MICKLE hath thus finely diſplayed the vaſt figure of GOLIATH:

So ſtrode in Elah's *vale the towering height*
Of Gath's *proud champion; ſo with pale affright*
The Hebrews *trembled, while with impious pride*
The huge-limb'd foe the ſhepherd-boy deſy'd:
The valiant boy advancing fits the ſtring,
And round his head he whirls the ſounding ſling;
The monſter ſtaggers with the forceful wound,
And his vaſt bulk lies groaning on the ground.

Luſiad, b. 3.

LINE 86.

But whom am I to fight, &c.

For this paſſage the tranſlator is obliged to the ingenious Critical Reviewer of his THEOCRITUS.

LINE 101.

Soon as the combatants, &c.

In the conteſt between AMYCUS and POLLUX, FLACCUS ſeems inferior to APOLLONIUS, in nearly the ſame proportion as APOLLONIUS to THEOCRITUS. The firſt is inflated with too pompous expreſſion—the ſecond hath leſs bombaſt; but the laſt is diſtinguiſhed by a truly majeſtic ſimplicity. WARTON.

PLINY takes notice of the tomb of AMYCUS, ſhaded by an ancient laurel, near *Heraclea* in *Pontus*. Nat. Hiſt. c. 16.

LINE 123.

Drunk with the blows———

Πληγαις μεθυων—a very bold and ſingular metaphor! The poets often ſay, Drunk with cares—with love—with grief—but

here μεθυων is metaphorically associated with a non-abstract term. There is a passage in HOMER's Odyssey that seems to have given occasion to this expression:

Ηϛαι νευϛαζων κεφαλη μεθυοντι εοικως. WARTON.

LINE 168.

His hands he lifted, to renounce the fight.

In contests of this nature, the vanquished person was accustomed to stretch out his hands, signifying that he declined the battle, &c. POTTER.

FAWKES hath translated a curious *Greek* epigram of LUCILLIUS, on a conqueror in the Cestus. Anthol. b. 2.

This victor, glorious in his olive-wreath,
Had once eyes, eye-brows, nose, and ears and teeth;
But turning cestus-champion, to his cost,
These—and (still worse) his heritage he lost.
For, by his brother sued, disown'd, at last
Confronted with his picture, he was cast.

IDYLLIUM the TWENTY-THIRD.

LINE 14.

—— Death was in her look.

INSTEAD of ειχεν, HEINSIUS reads ειδεν αναγκαν, *she looked necessity.* Thus EURIPIDES: Δεινη αναγκη, and PINDAR εχθεα αναγκα.——It is unnecessary to inform the classical reader, that HORACE hath used the word *necessitas,* in the same manner.

LINE 30.

Where lovers drink oblivion of their woe.

Borrowed

Borrowed probably from the Canticles, viii. 6, 7. The original is:

Ξυνον τοισιν ερωσι το φαρμακον ενθα το λαθος.
Αλλα ϗ ην ολον αυτο λαβων ποτι χειλος αμελξω;
Ουδε κε τως σβεσσω τον εμον ποθον.

The Septuagint:

Κραταια ως θανατος αγαπη, σκληρος ως αδης ζηλος· περιπτερα αυτης περιπτερα πυρος, φλογες αυτης.

Υδωρ πολυ ȣ δυνησεται σβεσαι την αγαπην· ϗ ποταμοι ȣ συγκλυσȣσιν αυτην.

'Love is ſtrong as death; Jealouſy is cruel as the grave: The 'coals thereof are coals of fire, which hath a moſt vehement 'flame. Many waters cannot quench love, neither can the 'floods drown it.'

LINE 35.

Fair is the roſe, yet ſoon its beauty flies.

Thus VIRGIL—*Alba liguſtra*, &c.

And NEMESIANUS, Ecl. 4:

Reſpice me tandem, puer O crudelis, Iola!
Non hoc ſemper erit: perdunt et gramina flores;
Perdit ſpina roſas, nec ſemper lilia candent.

LINE 72.

He fell, and cruſh'd her in the fountain wave.

There is ſome reſemblance in the fate of CALLIMACHUS's youth, Epig. 11.

DUNCOMBE hath thus tranſlated the epigram;

A youth who thought his father's wife
Had loſt her malice with her life,
Officious, with a chaplet grac'd
The ſtatue on her tomb-ſtone plac'd;

When falling, ſudden, on his head,
With the dire blow it ſtruck him dead:
Ah! hence be warn'd, each foſter ſon,
Your ſtep-dame's ſepulchre to ſhun!

IDYLLIUM the TWENTY-FOURTH.

THIS Idyllium hath been attributed to MOSCHUS or BION. But it certainly contains imagery and ſentiment, which have not a feature of their genius, and far, indeed, ſurpaſs their powers. There is ſurely no reaſon for refuſing it a place among the Idyllia of our poet. In ſome parts THEOCRITUS riſes above his uſual tenor, and ſoars to the heights of epic poetry. PHILOSTRATUS the younger hath drawn a fine picture of this ſtory, where the artiſt had, probably, a view to the poem before us. Thus too the painter of POLYPHEMUS and GALATEA might have copied, in a great degree, the *Cyclops* of THEOCRITUS. There is no doubt, indeed, but the ancient painters were much indebted to poetry, for the ſubjects and embelliſhments of their art. HOMER himſelf hath been ſtyled by LUCIAN the "firſt of "painters." If we conſider his ſhield of ACHILLES, we may be inclined to think that he borrowed his ideas from picture; ſo perſpicuous and beautiful is the diſpoſition of his imagery: But we are well aſſured, that ZEUXIS, POLYGNOTUS, and APELLES, were very aſſiduous in tranſlating his beauties into colors.

LINE 1.

Soon as ALCMENA bade her pleaſing care,
Waſh'd, and with milk well fed, for reſt prepare.

We ſee the firſt ladies among the ancients—even princeſſes, by no means ſuperior to nature. They were not placed in ſo elevated a ſituation, as to licenſe their contempt of humanity. But

But our modern ladies may view themſelves (enviable pre-eminence indeed!) above life's comforts—ſhall we add its failings too? The tranſlator, however, begs he may not be miſunderſtood. He is not influenced by a blind veneration for the ancients; nor would he inſinuate a diſlike to modern uſages or manners. Though, in the times of primitive ſimplicity, the Princeſs ALCMENA might waſh her children with propriety and decorum, ſuch an office in a lady of diſtinction, might poſſibly at the preſent day, be unbecoming and revolting. Yet are the great lines of parental duty indelible, either by cuſtom or faſhion. They are equally viſible to the unjaundiced eye, in every age and country. Through the falſe media, indeed, of corruption and luxury, theſe lines have been dimly ſeen by the ancients as well as ourſelves. A CORNELIA, an AURELIA, or an ATTIA, might have adorned their diſtinguiſhed ſtations by an unremitted attention to the education of their children: But we have on record many unamiable examples of females, who, corrupted by the vitiating faſhions, had little claim to the name of mothers. The philoſopher PHAVORINUS (as AULUS GELLIUS informs us) reprimanded the wife of a ſenator, for making the unnatural reſolution—not to nurſe her own child. From this ſacred duty, prompted by inſtinct, and enforced by reaſon, no ſtation, however eminent, can exempt the parent. It is a duty whoſe obligation is indiſpenſable from the wife of a peaſant to the conſort of a king—though more meritorious in a perſonage of high rank, while oppoſed by faſhionable folly, than in the mother of an infant HERCULES, while according with primæval ſimplicity.

LINE 21.

Briſtled their azure ſcales o'er many a fold.

The appearance of the ſerpent hath been a noble ſubject for poetic deſcription, among the *Greek* authors, from the Argonautics of ORPHEUS, to the Herculiſcus of THEOCRITUS. ORPHEUS finely paints the ſerpent that guarded the golden fleece. (Argon. l. 925.) PINDAR, in his firſt *Nemean* ode, relates the ſtory

before us in a very animating manner. The ſerpents of VIRGIL, that devoured LAOCOON's ſons, are more ſtriking than any other which the *Roman* writers have preſented to us.

LINE 28.

And through the room a ſteady ſplendor broke—

Perhaps (ſays Mr. WARTON) the fiery eyes of the ſerpents may be ſuppoſed to be the cauſe of this light. But he prefers, with the tranſlator, the idea of a ſupernatural illumination. See Diſſertation. Such imagery hath a ſtrong effect on the fancy—not unlike the horror we feel amidſt the enchanted ſcenes of TASSO or ARIOSTO.

LINE 47.

And ſee what light o'er all the chamber falls.

Does not this appear to be imitated from HOMER—where TELEMACHUS and ULYSSES are ſurveying by night the armoury of of the Royal palace? See Odyſſey, b. xix. l. 37. Compare SOPHOCLES, Trachin. l. 880. WARTON.

LINE 66.

Flung the dead monſters at his father's feet.

This is a fine ſtroke of the poet. We have been terrified at the marvellous atchievements of the infant HERCULES. But here our ſenſations become mixed. While he throws the ſerpents at his father's feet, we have ſtill a ſhade of terror on our minds; but his engaging manner, ſo natural to his age, recalls our preconceptions of the child; and tempers our fear with the feelings of affection. WARTON.

LINE 87.

The days ſhall come, when many a maid of *Greece*, &c.

The predictions of the ſeers were, in general, no better than caſual conjectures. Such venerable perſonages, indeed, as TIRESIAS, might have poſſeſſed, from long experience and obſervation, a degree

a degree of ſagacity and foreſight, very nearly approaching the prophetic ſpirit. But of all the heathen writers of antiquity, who have aſſumed the ſtyle and manner of the prophet, the poet SENECA is the moſt happy in his oracles. The following prediction is clear and beautiful: it is free from all oracular ambiguity:

——— *Venient annis*
Sæcula Seris, *quibus* Oceanus
Vincula rerum laxet et ingens
Pateat tellus, *Tiphyſque* novos
Detegat orbes; *nec ſit terris*
Ultima Thule. MEDEA, Act. 2.

No one will heſitate in the application of theſe lines to the diſcovery of *America*. Yet they were written near fifteen hundred years before the event took place.

With reſpect to the particular paſſage before us in the prophecy of TIRESIAS, we may remark, that the *Greeks* not only celebrated their heroes and heroines in popular ſongs (which hath been common enough in all countries) but were probably accuſtomed to recite and ſing, at their feſtivals, thoſe long heroic poems, the compoſitions of their firſt-rate writers. APOLLONIUS RHODIUS, Argon. 4. very plainly alludes to this uſage, while he predicts, in triumph, the fate of his poems, to be ſung at each ſucceeding feſtival, with increaſing pleaſure and applauſe. HOMER is ſaid to have chaunted his own verſes—which, perhaps, may be collected from himſelf. Hymn to Apollo, l. 169.

Partly WARTON.

The modern *Greek* ladies are ſaid to be equally as much attached to hiſtoric ſongs or tales as the ancient. 'They love 'fables and romances: the matrons are fond of relating, and the 'young women plume themſelves on their adroitneſs in repeating thoſe they have learnt, or can compoſe from ſuch incidents 'as happen within their knowledge. Theſe ſtories are told, 'and ditties chaunted, during the occupation of ſpinning or 'embroidery. The latter, indeed, is the chief employment of 'the

'the *Greek* women. Thoſe who follow it for a maintenance 'are employed in it from morning till night.' (M. GUYS). So that the prophecy of old TIRESIAS,

The days ſhall come, when many a maid of GREECE
Shall ſing, till duſky eve, ALCMENA's *name,*

hath been fulfilled in its moſt literal application: The energies of its completion might be obſerved, perhaps, at the preſent moment.

'There it was, where our fleet lay!' exclaimed the old *Greek* pilot to Mr. ANSON, meaning the *Grecian* fleet, at the ſiege of TROY: The *Greek* ladies, alike intereſted in the ſtory of ALCMENA, may ſtill celebrate her actions as but of yeſterday!

LINE 99.

He ſhall be call'd the ſon-in-law of Gods, &c.

'And his name *ſhall be called Wonderful*, &c. &c.'

LINE 103.

Then with the fawn the harmleſs wolf ſhall dwell.

—Borrowed, without a doubt, from ISAIAH: 'The wolf ſhall 'dwell with the lamb, and the leopard ſhall lie down with the 'kid.' It is ſurpriſing that our author (particularly in this prophetic part of the poem) has not more ſtrikingly alluded to ISAIAH's writings, with which he was, indiſputably, well acquainted. Indeed the ſtyle of TIRESIAS is that of the ſacred prophet.

LINE 106.

Such copſe or low-wood as the foreſts bear,
The rough aſpalathus, &c. &c.

Sometimes the ominous thing was burnt with *ligna infelicia*, that is, ſuch ſort of wood as was *in tutelâ inferûm deorûm avertentiumque*—(ſacred to the gods of hell, and thoſe which averted evil omens) being chiefly thorns, and ſuch other trees as were only

only fit to be burnt. Sometimes the prodigy, when burnt, was caſt into the water; and particularly into the ſea, as THEOCRITUS hath deſcribed it. POTTER.

The Aſpalathus is the Roſe of *Jeruſalem*, or our Lady's Thorn. (JOHNSON's Dictionary.) The Paliurus may be the plant, which is cultivated in our gardens under the name of Chriſt's Thorn. Of this is ſuppoſed to have been made our Saviour's crown, when he was led to crucifixion. (MARTYN.) The Acherdus occurs in HOMER's Odyſſey, b. 14. The Sylvan Lodge of *Eumæus* is fenced with it. POPE tranſlates the paſſage,

Encircled with a fence of living thorn.

The moſt powerful of all incantations, was to throw the aſhes of the ſacrifice backwards into the water. Thus VIRGIL,

Fer cineres Amarylli, foras; rivoque fluenti,
Tranſque caput jace; ne reſpexeris.—

LINE 127.

As the young plant amidſt the garden grows, &c.

A ſimple and beautiful compariſon, much uſed by the ancient poets. THEOCRITUS ſeems to have borrowed it from HOMER, Iliad 18. Here THETIS, ſpeaking of her ſon ACHILLES, ſays:

Like ſome fair plant, beneath my careful hand,
He grew, he flouriſh'd, and he grac'd the land.

In the Pſalms, the flouriſhing child is compared to an olive-branch.

LINE 154.

Nor daſh the glowing axle on the goal.

Thus NESTOR cautions his ſon. Iliad, b. 23.

In the ancient chariot-races, the goal was a large trunk of an oak or pine-tree, erected on the confines about a cubit's height, and ſupported on each ſide, by two white poliſhed ſtones. See MENARD's *Mœurs des Grecs*.

LINE

LINE 172.

Beneath his mother's eye the hero grew.

Thus have we had an opportunity of contemplating the inſtitution of youth, in thoſe heroic ages, which we regard with a kind of ſuperſtitious veneration. At theſe times of primæval ſimplicity, when luxury had neither enervated the body, nor corrupted the mind, it is with pleaſure we obſerve the care and diligence of the parent, in the education of his children—a taſk, of all, the moſt momentous that can engage the attention of a reaſonable being. But among the ancients (according to DIONYSIUS HALICARN.) there prevailed, though in a later age than that of HERCULES, a moſt vicious and diſſolute mode of education. The corruption introduced, indeed, by ARISTODEMUS among the *Cumæan* youth, would ſhock the *ſimplicity* of human nature; though, in this *luxurious* age, we may conſider it with little emotion. Yet, amidſt all our luxuries, we may poſſibly be ſomewhat ſurpriſed at a ſtudied ſyſtem of effeminacy. We are told that ARISTODEMUS entirely aboliſhed the gymnaſtic exerciſes—that he ordered boys to wear their hair long, in the manner of females, to ſtain it of a yellow color, and pay particular attention to the curling of it—to ſhelter themſelves with umbrellas from the ſun, or the inclemency of the weather—to uſe fans—to wear the ſofteſt garments, richly wrought—to frequent the baths—to perfume themſelves with the ſweeteſt unguents—to paſs a great part of their time under the care of women, amidſt muſic, dancing, and revelry—and, in ſhort, to reduce themſelves, by every poſſible expedient, to the moſt abandoned ſtate of effeminate ſenſuality. It was alſo decreed, that this proceſs of ſyſtematic corruption ſhould be continued to the age of twenty. DIONYS. HALICARN. Antiqu. Rom. vol. i. b. 7. p. 409. edit. Oxon.

IDYLLIUM

IDYLLIUM the TWENTY-FIFTH.

LINE 19.

—— here, beneath the dew, &c.

ΕΑΡΙΝΑΙΣ εγελασσε λελυμενον αν∂ω εερσαις.
Nonnus. Dion. b. 3. l. 15.

Laugh'd the freſh floweret, waſh'd by vernal dews.

LINE 35.

And, widely waving, far as yonder hills,
Theſe ſhadowy gardens——

The gardens of *Augias*, in reſpect to their extenſiveneſs, ſeem to have been laid out on MASON's idea. See Engliſh Garden, b. i. l. 240.

Does then the ſong forbid the planter's hand
To clothe the diſtant hills, and veil with woods
Their barren ſummits? No—it but forbids
All poverty of clothing. Rich the robe,
And ample let it flow, that nature wears
On her thron'd eminence: Where'er ſhe takes
Her horizontal march, purſue her ſtep
With ſweeping train of foreſt: hill to hill
Unite with prodigality of ſhade.

LINE 69.

Oft he would aſk, whence came this hero-gueſt?

We may, perhaps, wonder that our old herdſman hath not yet taken the liberty of aſking HERCULES, his name; or rather, that the hero himſelf had not given him the information, at the beginning of their interview. But the ancients never enquired the names of their ſtranger-gueſts.

This

This ſpecies of etiquette is obſervable in HOMER's *Phœnicians*, who are repreſented as hoſpitably entertaining ULYSSES, though they were ignorant of his name, and did not preſume to aſk it. It ſeems that ſilence was enjoined on ſuch occaſions, by the laws of ancient hoſpitality; which were held ſacred by all the nations of antiquity, but peculiarly adhered to, in the more northern countries.

TACITUS, ſpeaking of the *Germans*, tells us: '*Quemcunque mortalium arcere tecto nefas habetur: pro ſortunâ quiſque apparatis epulis excipit.* Notum ignotumque, *quantum ad jus hoſpitii, nemo diſcernit.* De Morib. Germ. c. 21.

It was a cuſtom among the ancient *Scots* (particularly the *Highlanders*) to let their doors open the whole night; ſo that the ſtranger had free acceſs to their houſes, even while they were aſleep. This anſwers to the deſcription of TIBULLUS, in his fine repreſentation of the Golden Age. To aſk their gueſt, with any degree of importunity, from what country he came—whither he was going—or what was his name, 'till he had ſpent a year under their roof, was thought a breach of civility and good-manners. MACBETH's murder of DUNCAN, therefore, in SHAKSPEARE, was doubly criminal, from the circumſtance of DUNCAN's having been his gueſt. His violation of the popular laws of hoſpitality, greatly enhanced the atrocity of his crime. He was obliged, by the ſtrongeſt ties of religion, to obſerve thoſe laws himſelf, and, as a perſonage of rank, to enforce the obſervation of them. Not one of SHAKSPEARE's numerous commentators ſeems to have noticed this circumſtance.

Dr. WARTON.

LINE 78.

And drove the ſcattering maſtiffs far away.

In this paſſage THEOCRITUS plainly imitates HOMER, Odyſſ. b. 14. Great attention was paid to dogs by the princes and heroes of old. TELEMACHUS, Odyſſ. b. 2, was followed by two domeſtic

domeſtic dogs. ACHILLES, Il. b. 23, is deſcribed with nine large dogs at his board. Two dogs attend EVANDER, in VIRGIL, b. 8. And SYPHAX, in LIVY, *Inter duos canes ſtans, Scipionem appellavit.* Dr. WARTON.

LINE 102.

See troops of ſlaves, with taſks aſſign'd them all.

The following little paſtoral effuſion of FRACASTORIUS, is much in the manner of THEOCRITUS, whoſe principal beauty (as we have often remarked) conſiſts in particularizing.

POEM ITAL. vol. ii. p. 234.

Nox venit, et paſtæ redeunt ad tecta capellæ.
Præ caper it, cui barba jubat, cui cornua pendent
Intorta, et grandes olido de corpore ſetæ.
Pone gregem reliquum compellit arundine virgo
Upilio, multo armantur cui baltea fuſo.
At mater longæva, igni dum braſſica fervet,
Mulctra effert, gravidoque recens lac ubere mulget.
Ruſticus, interea, pinguis collector olivæ,
Interea et validus primâ de nocte bubulcus,
Advenere domum: congeſtâ tum focus orno
Ingenti, aut fago, vel fragmine roboris, ardet:
Tolluntur lætæ flammæ, lateque relucent.

LINE 122.

Were never known to caſt the untimely young.

Thus we read, Geneſis xxx. 30, 43. 'Thy cattle is now 'increaſed to a multitude—And the man increaſed exceedingly, 'and had much cattle.' And xxxi. 38. 'Theſe twenty years 'have I been with thee; thy ewes and thy ſhe-goats have not 'caſt their young.'

LINE 130.

Ruſh on the mountain beaſts, &c.

It

It is remarkable that both CREECH and FAWKES have tranſlated the word Θηρες, lions—though we afterwards find (ſee tranſlation, l. 176) that

——'Bears, and tuſky boars, and wolves alone'

were natives of the *Grecian* foreſts.

Θηρ ſignifies a beaſt in general. Though a lion in HOMER, it may be a bear in THEOCRITUS.

The paſſage alluded to, is thus tranſlated by POPE, Il. b. 15.

As when a lion, ruſhing from his den
Amidſt the plain of ſome wide-watered fen,
(Where numerous oxen, as at eaſe they feed,
At large expatiate o'er the ranker mead)
Leaps on the herds before the herdſman's eyes;
The trembling herdſman far to diſtance flies—
Some lordly bull (the reſt diſpers'd and fled)
He ſingles out, arreſts, and lays him dead.

LINE 207.

'Twas now high noon. No roar I heard or ſaw, &c.

A fine picture of noon-day ſolitude and ſilence. Thus APOLLONIUS RHODIUS, b. iv. l. 1247.

Ουδε τιν αϱδμον, &c.

—They ſaw no winding path nor ſtream,
Or ſhepherd's cottage at a diſtance gleam—
But all, one deſert, in dead ſilence lay.

LINE 270.

Expir'd the monſter of the *Nemean* wood.

Probably the concluſion, as well as the beginning of this Idyllium is loſt. For admitting that HERCULES has finiſhed his ſtory of the *Nemean* lion, we might naturally expect ſome reply from PHYLEUS. We might expect HERCULES, alſo, to proceed with the relation of other adventures; not to mention that he afterwards cleanſed the ſtables of AUGIAS. Surely the poet could

could not have abandoned his hero thus abruptly. With reſpect to the author of this poem, Mr. WARTON, with other learned men, hath his doubts, though he by no means thinks it unworthy of THEOCRITUS. But there is an abruptneſs in the ſtyle of THEOCRITUS, not ſuiting the character of the piece before us. The diction of this Idyllium is more fertile and flowery, its periods more poliſhed, and verſification eaſier, than what we meet with in the *Sicilian* poet. His ſtyle, in ſhort, ſeems to be that of a writer to whom heroic ſubjects had been familiar. REISKE is of opinion, that 'HERCULES the lion-ſlayer' is a fragment of a large work, ſaid to have been written by PISANDER, on the exploits of HERCULES.

IDYLLIUM the TWENTY-SIXTH.

THE characters, the ſcenery, the cataſtrophe, and the morality, of this Idyllium, are evidently borrowed from the Bacchæ of EURIPIDES; which exhibits an extenſive view of the Bacchanalian rites. The *Engliſh* reader may ſee the *Meſſenger's* intereſting narrative of the death of PENTHEUS very happily tranſlated in WOODHULL's verſion. The lyric parts of this tragedy (as indeed of all the dramatic pieces of EURIPIDES) preſerve their enthuſiaſm in POTTER's tranſlation.

LINE 1.

Cheeks of ſnow.

See WARTON.

IDYLLIUM the TWENTY-SEVENTH.

THIS Idyllium forms a ſtrange contraſt with the twenty-ſixth. Flippancy, familiarity, and the rudeſt ruſticity, are oppoſed to romantic enthuſiaſm, and phrenzy, and tragical horror. Perhaps theſe Idyllia become intereſting by their juxta-poſition. A regular arrangement of the pieces of THEOCRITUS might deſtroy much of their effect.

IDYLLIUM the TWENTY-EIGHTH.

LINE 4.

Where riſes VENUS' fane, embower'd in reed.

ΤΗΝ εν Σαμῳ Αφροδιτην ην οι μεν εν ΚΑΛΑΜΟΙΣ καλεσιν.
ATHENÆUS, b. 13.

——*Yon deep bed of whiſpering reeds.*

LINE 8.

——— charm his welcome gueſt.

Οπωπως ξεινον εμον τερφομ' ιδων—
Ut lætitiæ fructum capiam ex obtutu hoſpitis mei. WARTON.

LINE 12.

The genuine model of domeſtic life.

For a character of the ancient matrons, ſee *Epitaph. Spon. Miſcell. Erudit. Antiq.* p. 151.

HIC. SITA. EST. AMYMONE.
MARCI. OPTIMA. ET. PULCHER
RIMA. LANIFICA. PIA. PUDICA.
FRUGI. CASTA. DOMISEDA.

See St. PAUL's Epiſtle to TITUS, ii. 5.

Σωφρονας, αγνας, οικουρους.

In

In HOMER, HELEN hath her golden diſtaff, and ſilver baſket; and, in MOSCHUS, EUROPA has her golden baſket, ornamented with a variety of emblematic figures.

LINE 24.

Traceſt to ARCHIAS' city walls.

Syracuſe was built by ARCHIAS, one of the *Heraclidæ*, who came from *Corinth* into *Sicily*, in the ſecond year of the 11th Olympiad. Univ. Hiſt.

IDYLLIUM the TWENTY-NINTH.

HORACE hath imitated this paſſage, Ode xvii. l. 2.

Ah te meæ ſi partem *animæ rapit*
Maturior vis, quid moror altera;
Nec carus æque, nec ſuperſtes
Integer?

If the tranſlator remember rightly, ſome wicked wit hath ſtiled this paſſage an *Hiberniciſm*. HORACE, in the firſt place, conſiders his friend as a *part* of himſelf; and in the ſecond place intimates, that if this part ſhould be taken away, the remainder would not be the whole. Perhaps a parliamentary word-coiner might rather call it a *truiſm*.

IDYLLIUM the THIRTIETH.

THIS piece (ſays Mr. WARTON) was not written by THEOCRITUS. The nature and manner of it, indeed, are both very different from thoſe of the other Idyllia. But might not THEOCRITUS have imitated ANACREON? The tranſlator recollects more than one modern poet who hath occaſionally aſſumed a ſhape ſo unlike himſelf, as to render it impoſſible to recognize him.

THE EPIGRAMS.

EPIGRAM I.

LINE 1.

Theſe dewy roſes——

THAT the roſe was ſacred to the Muſes, appears alſo from ANACREON, ode 53, and SAPPHO, frag. 2.

LINE 8.

—— ſo ſnowy-white.

TOUPE interprets μαγῶ not *villoſus, ſhaggy*, but *albus, white —ſnowy*.

II.

BRODEUS (ſays BLACKWALL) has quarrelled with the common reading in the ſecond Epigram of THEOCRITUS.

Ο καλα Ζυριγγι ΜΕΡΙΣΔΩΝ
Βακολικας Υμνας——

Where he has peremptorily thrown out μεριſδων, and offered reaſons why μελιſδων ſhould take place. But in my opinion his conjecture is ſpoiled, and the rejected reading aſcertained by the authority of HORACE, who ſeems to have this paſſage in view—

—— *Grataque fæminis,*
Imbelli citharâ carmina divides.

Which our poet SPENCER imitates:

And all the while moſt heavenly melody
About the bed ſweet muſic did divide,
Him to beguile of grief and agony.

All this is ingenious enough. But BRODEUS is probably right. Μελιſδων is more natural and eaſy than Μεριſδων.

V. Theſe

V.

Theſe inſcriptions were not only to be met with on marbles, ſtatues, &c. but were ſometimes found on the ancient paintings. If we carry this idea along with us, we ſhall diſcover an elegance in theſe Epigrams that may have hitherto eſcaped us: in the mean time, much of their obſcurity will diſappear. Here theſe ſhepherds ſeem to have been painted in the act of playing their ruſtic ditties; and at a little diſtance, PAN ſleeping in a cave, near an aged oak. The Epigram is an explanation of the painting. WARTON.

We ſee, that there was formerly a much more intimate correſpondence between poets and painters than at preſent ſeems to exiſt. It is a known fact that they mutually copied from each other's works. In this connexion there was great elegance and beauty. Mr. HAYLEY hath been ſtudious to revive it; and his Epiſtle to ROMNEY is a fine inſtance of his taſte and knowledge, in a province congenial with that on which he ſheds ſuch diſtinguiſhed honor. The ſubjects he recommends to his friend's attention, are very judiciouſly and happily choſen. Some are taken from MILTON and SHAKSPEARE. POLYGNOTUS, we know, copied from HOMER. After having mentioned the name of HAYLEY, it might be deemed preſumptuous in the tranſlator to allude to any work of his own. It is with all diffidence, however, that he refers his readers to his "Engliſh Orator," where, in the delineation of oratorical action, he hath given examples of pathetic oratory, drawn from ſuch hiſtorical ſubjects, as either have been, or might, with propriety, be adopted by the hiſtory-painter. Such is that of CÆSAR's dropping his papers in extreme agitation, through the power of CICERO's eloquence—the death of CHATHAM in the Houſe of Lords, drawn by COPLEY—and the picture of MARIA-THERESA, in the midſt of her *Hungarian* ſubjects—the firſt and the laſt of which have never been (as far as the tranſlator knows) exhibited in painting.

VI.

LINE 6.

No—not a bone.

The tranſlator could not introduce this term (though it appears eaſy and natural) without ſome violence to the original. He ſuſpected, however, ſome corruption, and was happy to find the conjecture of REISKE confirming his ſuſpicion. Οστεων δε τεφρα—*the aſhes of a bone.* After all, it may be objected, that the cloſing point does not ſuit the gravity of ancient Epigram.

IX.

In the common editions of THEOCRITUS we have only the firſt two lines of this Epigram. The other four were tranſcribed by GREVIUS, from a manuſcript in the *Palatine* library. See the original lines in WARTON's edition, vol. ii. p. 318.

XIII.

According to PLATO, the celeſtial Venus was the daughter of Ουρανος or *Heaven*—hence called *Urania*. See his Sympoſ. Πρεσβυτερα Ουρανυ Θυγατης, ην και Ουρανιαν ετωνομαζομεν, η δε νεωτερα Διος και Διωνης, ην δη πανδημον καλουμεν. This URANIA-VENUS (PAUSANIAS tells us) had temples erected to her in *Athens*, *Phœnicia*, &c. She was painted in complete armour. As the popular VENUS (ſays XENOPHON) preſided over the pleaſures of the body, the celeſtial preſided over the pleaſures of the mind.

XVI.

JOSHUA BARNES informs us, that this Epigram exiſts at *Venice*, inſcribed on an ancient marble, in the area of a palace belonging to one of the *Venetian* nobles. The tranſlator remembers to have read ſomewhere, that a learned *Venetian* ſo enthuſiaſtically preferred CATULLUS to MARTIAL, that he uſed to make an anniverſary offering in his library, of a volume of MARTIAL's Epigrams to the manes of his favorite epigrammatiſt.

VII. EPICHARMUS

XVII.

EPICHARMUS was a diſciple of PYTHAGORAS, and the inventor of comedy. All his comic pieces (according to ſome, thirty-five in number) are loſt. He was brought to *Sicily* from the Iſle of *Cos*, when an infant, and lived (as LUCIAN tells us) to the age of ninety-ſeven.

XIX.

ARCHILOCHUS was a *Greek* poet, born at PAROS, in the third Olympiad—the inventor of *Iambic* verſe.

Archilochum *proprio rabies*, &c.

XX.

See Univerſal Hiſtory, b. ii. c. 1, for an account of PISANDER.

Many of theſe Epigrams of THEOCRITUS are inſcriptions on ſtatues. Whoever is acquainted with ancient hiſtory, needs not be informed, that ſcarce any thing was more common among the *Greeks* and *Romans*, than the erection of ſtatues to the memory of diſtinguiſhed perſonages, at the expence of the public. Poets, orators, and hiſtorians, ſtateſmen and warriors, have been all honoured in their turn, by this conſpicuous mark of public attention and gratitude. Statues have not only been erected to an EPICHARMUS, an ANACREON, or a PISANDER, but to an HORTENSIUS, a CATO, or a POLYBIUS.

XXI.

HIPPONAX was a ſatiriſt of *Epheſus*—as remarkable for his wit as the deformity of his perſon. BUPALUS and ANTHERMUS, two eminent ſtatuaries, caricatured him in a ſtatue: On which he wrote ſuch bitter invectives againſt them, that they both diſpatched themſelves—or (as others ſay) left *Epheſus* on the occaſion.

Acer hoſtis BUPALO, ſays HORACE.

In the Anthologia, there are ſome Epigrams on HIPPONAX.

We are, here, reminded of CHURCHILL and HOGARTH.

NOTES

NOTES

ON

BION.

NOTES ON BION.

IDYLLIUM the FIRST.

IN the Epitaph on ADONIS, we contemplate, with admiration, all the beauties and graces that can adorn a poem of this nature. So impaſſioned is its ſentiment—ſo curious its felicity of elocution—ſo delicate the poſition of its melodious words—ſo numerous and ſweet the variation of its verſes, and ſo delightful the harmony of its pauſes, that our fancy is ſoothed by pathos the moſt melting, while our ears are charmed with muſic the moſt exquiſite!—To this purpoſe LONGEPIERRE. For the Tranſlator's ſentiments, ſee Diſſertation on BION and MOSCHUS.

LINE 12.

As the *black* crimſon ſtains his *ſnowy* limbs.

HESKIN (the Chriſt-Church editor) might poſſibly have been juſtified in changing λευκῳ to λυγρῳ in this place, to avoid an affected antitheſis, did not expreſſions equally abſurd occur in this author, too plainly evincing his fondneſs for puerilities.

LINE 21.

—— His dogs ſtand howling round.

SENECA, Hyppolit. l. 1108, repreſents the faithful dog affected in a ſimilar manner:

Mœſtæque domini membra veſtigant canes.

ERIGONE diſcovered the death of her father ICARUS, by the inceſſant barking of the bitch *Mera* at his tomb. In OSSIAN's *Temora* we read, 'His dogs are howling in their place.' It is a common

a common opinion among the *Highlanders* to this day, that dogs are ſenſible of the death of their maſter, at whatever diſtance it may happen; his ghoſt appearing to them, at the moment of his deceaſe, although inviſible to human beings. The ancient *Greeks* entertained the ſame notion. In HOMER's Odyſſey, the dogs of EUMÆUS perceive the appearance of MINERVA, at the ſame time that the Goddeſs is inviſible to TELEMACHUS.

That this ſpecies of perception often exiſts in brute animals, is believed in almoſt all our villages. If a horſe ſuddenly ſtand ſtill on the road, without any cauſe perceivable by his rider, it is immediately attributed to an apparition that obſtructs his way.

LINE 39.

——— the rivers, as they flow.

When the poet makes the rivers moan for VENUS, he very properly calls her Αφροδίλα: But this propriety, perhaps, was merely accidental, as he hath given her the ſame appellation, when ſhe wanders the deſert. LANGHORNE.

Our poet, probably, meant to play upon the word Αφροδίλα. The conceit is quite characteriſtic.

LINE 41.

The flowerets bluſh, in ſorrow, at her feet.

Paleneſs being the known effect of grief, we do not, at firſt ſight, accept the expreſſion Ερυθραινεῖλαι; but when we conſider, that the firſt emotions of it are attended with bluſhes, we are pleaſed with the obſervation. LANGHORNE.

The tranſlator muſt here alſo diſſent from his favorite LANGHORNE.

LINE 43.

CYTHERA chaunts ———

Doctor LANGHORNE obſerves, that the ſcholiaſts have entirely miſunderſtood this paſſage. They make Κυθηρη VENUS; for which

which they have neither any authority (the *Doric* name ſhe borrows from that iſland being always Κυθερια) nor the leaſt probability from the connexion.

LINE 56.

I'll catch the quivering ſpirit of thy ſoul.

Thus ANNA, DIDO's ſiſter, in VIRGIL:

Extremus ſiquis ſuper halitus errat,
Ore legam.

And ALCMENA, in SENECA, Herc. Oct. l. 1339:

——— *Spiritus fugiens meo*
Legatur ore.

And TULLY,

Ut extremum filiorum ſpiritum ore excipere liceret.

Thus alſo PETRONIUS, c. 114;

Si verè Encolpion dilexiſti, age, da oſcula, dum licet, et ultimum hoc gaudium fatis properantibus rape.

This uſage prevailed among the *Greeks* as well as *Romans*.

HESKIN.

LINE 63.

Wretch that I am, to breathe immortal breath—

O what avails it of immortal ſeed
To been ybred, and never born to die!
Far better I it deem to die with ſpeed,
Than waſte in woe, and wailfull miſerie.

SPENSER's Fairy Queen.

——— *Why delays*
His hand to execute, what his decree
Fix'd on this day? Why do I over-live?
Why am I mock'd with death, and lengthen'd out
To deathleſs pain?——

MILTON.

LINE

LINE 74.

Why, ſweet ADONIS, urge the ſavage chace?

Te quoque ut hoc timeas, ſi quid prodeſſe monendo
Poſſet, ADONI *monet, &c.* OVID.

See NONNUS DIONYS. b. 41, where it is fabled that ADONIS was ſlain by MARS in the form of a boar. St. CYRIL on ISAIAH mentions the ſame circumſtance. Partly HESKIN.

LINE 80.

And from her tears anemonies ariſe.

See OVID's Metam. lib. x. fab. 12.

Thus CAMÖENS, lib. x:

And here bedew'd with love's celeſtial tears
The woe-markt flower of ſlain ADONIS *rears*
Its purple head, prophetic of the reign
When loſt ADONIS *ſhall revive again.*

On which CASTERA remarks: 'This is applicable to the celeſtial VENUS; for, according to mythology, her amour with ADONIS had nothing in it impure, but was only the love which nature bears to the ſun.'

LINE 90.

That viſage with the flowery chaplet crown.

It was cuſtomary among the ancients to crown the dead with flowers. Thus in the *Phœnician* virgins of EURIPIDES, CREON ſpeaks of POLYNICES:

Whoever ſhall be found
Crowning his corſe, or covering it with earth.

The crown (ſays CLEMENS ALEXAN.) was eſteemed the ſymbol of undiſturbed tranquility: Hence they crown the dead. In the *Levant* they ſtill crown with flowers the corpſes of virgins.

LONGEPIERRE.

LINE

LINE 97.

Shear their bright locks, in agony of woe.

The ceremony of cutting off the hair in honor of the dead, was univerſally practiſed among the ancients. In HOMER we have ſeveral examples of it. See Odyſſey, b. iv. l. 197; ſee alſo the Iliad, b. xxiii. l. 135. In the ſame book, ACHILLES offers up his hair to PATROCLUS. In SAPPHO, 2d epig. the companions of TIMAS ſhear their ringlets, and place them on her tomb. HERODOTUS tells us, that MARDONIUS cut off his hair after his defeat. ELECTRA, in EURIPIDES, appears with her treſſes ſhorn. (l. 450.) The *Epheſian* matron, in PETRONIUS, ſeems to have *torn* off her hair: Ruptoſque *crines ſuper pectus jacentis impoſuit.* The paſſage in OVID is well known:

Sciſſæque capillas
Planguntur matres——

Thus alſo STATIUS (Thebaid, b. 6.)

—— pectore fuſam
Cæſariem ferro, minuit; ſectiſque jacentis
Obnubit tenuia ora comis.

A greater number of inſtances to this purpoſe might be eaſily accumulated; but theſe are ſufficient to ſhew the prevalence of this cuſtom in the days of antiquity. It hath been obſerved, that the ceremony of cutting off the hair, while it was obviouſly expreſſive of violent emotion, had a latent meaning couched under it. As the hair was cut off from the head, never more to be united to it, ſo were the dead cut off from the living, never more to return. This uſage was not confined to the heathen world. It is taken notice of in ſcripture. EZEKIEL, deſcribing a great lamentation, ſays: 'They ſhall make themſelves 'utterly bald for thee.' Chap. xxvii. 31.

The ancients, however, were accuſtomed to cut off and devote their hair on other occaſions than thoſe of grief; which appears from a paſſage in JUVENAL, ſat. xii. l. 82.

Gaudent

—— *Gaudent ibi vertice raſo*
Garrula ſecuri narrare pericula nautæ.

And in the Acts of the Apoſtles, xviii. 18, St. Paul is ſaid to have ſhorn his head in *Cenchrea*; 'for he had a vow.'

The cuſtom we have been commenting on ſtill exiſts in the *Eaſtern* nations, who have retained for the moſt part the uſages of ancient times. The *Grecian* women (according to M. Guys) are at preſent ſatisfied with tearing up their hair, though they formerly cut off their long treſſes, and ſtrewed them over the tombs of the deceaſed.

And in *Calabria* (Swinburne tells us) the widow of the deceaſed plucks off handfuls of her hair, which ſhe ſtrews over the bier of her huſband.

LINE 114.

Reſerve thy ſorrows for the year of woe.

Numa ſeems to have borrowed the cuſtom he inſtituted of mourning a year for the deceaſed, from the *Greeks*. For though, it is ſaid, only ten months were ſet apart, yet ten months were the year of Romulus, till regulated by his ſucceſſor.

Langhorne.

IDYLLIUM the SEVENTH.

SEE the ſtory of ACHILLES and DEIDAMIA, in the Achilleid of STATIUS, book i.

LINE 7.

And catch the *Scyrian* grace.

Probably the people of *Scyros* (the iſland where ACHILLES debauched DEIDAMIA) were accuſtomed to celebrate, on ſet days, this famous love-intrigue. MYRSON here alludes to their muſic on this occaſion. See HESKYN.

LINE 22.

The fleece, for arms, in ſweet delirium ply'd.

LYCOPHRON's deſcription of this circumſtance correſponds with that of our poet.

Θηλυν αμφι Ζωμα τλησεται πεπλον,
Δυναι, παρ' ισοις κερκιδω ψαυσας κρόλων, &c.

A ſimilar ſtory is told of HERCULES.

Alcidem lanas nere coegit amor. OVID.

At the cloſe of the third book of the Luſiad, the power of female beauty over the moſt heroic minds, is beautifully illuſtrated.

Yet love full oft with wild delirium blinds,
And fans his baſeſt fires in nobleſt minds:
The female garb the great ALCIDES *wore,*
And for his OMPHALE *the diſtaff bore.*
For CLEOPATRA's *frown the world was loſt.*
The ROMAN *terror, and the* Punic *boaſt,*
CANNÆ's *great victor, for a harlot's ſmile,*
Reſign'd the harveſt of his glorious toil.
And who can boaſt he never felt the fires,
The trembling throbbings of the young deſires,

When he beheld the breathing roſes glow,
And the ſoft heavings of the living ſnow;
The waving ringlets of the auburn hair,
And all the rapturous graces of the fair!
Oh! what defence, if fixt on him, he ſpy
The languid ſweetneſs of the ſtedfaſt eye!

LINE 33.

Oft kiſs'd her hand, in amorous dalliance warm,
And ſhed the enamour'd tear, and claſp'd her trembling form.

STATIUS finely deſcribes this amorous interview, ACHILL. b. i. l. 558.

——— *Illam ſequiturque, premitque,*
Improbus illam oculis iterumque iterumque reſumit:
Nunc nimius lateri non evitantis adhæret;
Nunc levibus ſertis, lapſis nunc ſponte caniſtris,
Nunc Thyrſo parcente ferit; modo dulcia notæ
Fila lyræ, tenueſque modos et carmina monſtrat
Chironis, ducitque manum, digitoſque ſonanti
Infringit citharæ; nunc occupat ora canentis,
Et ligat amplexus, et, mille per oſcula, laudat.

NOTES

ON

MOSCHUS.

NOTES ON MOSCHUS.

IDYLLIUM the FIRST.

SEE SPENSER's Fairy Queen, book iii. c. 6. ſt. 11.

LINE 3.

If any one a wandering CUPID ſee.

'I will riſe now, and go about the city in the ſtreets, and in 'the broad ways, I will ſeek him whom my ſoul loveth: I 'ſought him, but I found him not. The watchmen that go 'about the city, found me: to whom I ſaid, Saw ye him whom 'my ſoul loveth?' Cant. iii. 2, 3.

LINE 14.

Smooth are his words, his voice as honey ſweet.

'The words of his mouth are ſofter than butter, having war 'in his heart; his words were ſmoother than oil, and yet be 'they very ſwords.' Pſalm lv. 22.

'For the lips of a ſtrange woman drop as an honey-comb, 'and her mouth is ſmoother than oil. But her end is bitter as 'wormwood, ſharp as a two-edged ſword.' Prov. v. 3, 4.

HESKIN quotes a rhyming diſtich to the ſame purpoſe:

Mel in ore, verba lactis;
Fel in corde, fraus in factis.

LINE 90.

—— ev'n to ACHERON, and the infernal King.

It is probable that MOSCHUS had ſtill the Proverbs of SOLOMON in his eye. 'Her feet go down to death: her ſteps take hold on hell.' Prov. v. 5.

LINE 21.

A clue to trace the motions of his mind.

'Leſt thou ſhouldeſt ponder the path of her life, her ways are 'moveable, that thou canſt not know them.' Prov. v. 6.

IDYLLIUM the SECOND.

ON inſpecting two very ancient MSS. (ſays URSINUS) one belonging to the Vatican, the other to the Medicean Library, I obſerved that the Idyllium entitled EUROPA was aſcribed to MOSCHUS. HESKIN.

Some critics have thought it the property of THEOCRITUS. But its ſtyle and manner afford ſufficient evidence to the contrary, putting the authority of MSS. out of the queſtion. The antiquity of this fable is proved (ſays Madam DACIER) by the picture of EUROPA carried off by JUPITER, in the 35th Ode of ANACREON.

LINE 60.

In ſculptur'd gold the beauteous IO ſhone.

The reader is referred to OVID, Metam. b. i. for *the fable of Io.*

LINE 80.

—— and now each lovely maid
Cull'd with fair hands the flowerets of the glade.

CLAUDIAN

CLAUDIAN (Rape of PROSERPINE, b. ii.) hath imitated this paſſage, in his deſcription of PROSERPINE gathering flowers with her virgin-companions.

LINE 135.

In rapid bounds he bore her to the beach.

In deſcribing the Rape of EUROPA, OVID has cloſely copied MOSCHUS, Metam. b. ii.

In Sir JOHN MOORE's Poetical Trifles, we have theſe ſprightly ſtanzas:

Next, in a milk-white bull's diſguiſe,
At fair EUROPA's *feet he lies:*
Borne on his back ſhe quits the ſhore,
And trembling hears the hoarſe waves roar.
To be at ſea, a pick-a-pack,
Riding upon a white bull's back,
Was droll enough; but 'twas more odd
To ſee the bull chang'd to a God!
Her tongue in vain prepar'd to chide,
Her ſmiling eyes her tongue bely'd;
Pity began her heart to move,
His fault was only—too much love.
What could ſhe do?—No ſuccour nigh,
No friend to help, no foe to pry,
JOVE *gain'd his pardon; and, 'tis ſaid,*
Found all his trouble overpaid.

LINE 136.

She, turning to her dear companion-train.

Though MOSCHUS is not remarkable for his judgment, his ſuperiority to CLAUDIAN is very conſpicuous, on comparing their different manner of deſcribing ſimilar events. As EUROPA is carried off, in this place, her companions are ſilent in aſtoniſhment: but while PROSERPINE is hurried away (by PLUTO in CLAUDIAN) DIANA makes a ſpeech—a great part of which muſt have been loſt in air.

LINE

LINE 162.

How can thy hoofs, ſo heavy, ſteer with eaſe.

NONNUS (DIONYS. b. i.) hath imitated this part of EUROPA's ſpeech:

Οφθαλμοι, τι το θαυμα; πωδεν πωσι κυματα τεμνων
Νηχεται ατρυγετοιο δι υδαλος αγρονομος βους; &c.

This ſentiment is put into the mouth of a mariner, aſtoniſhed at ſeeing the bull ſwimming over the broad ocean. Here all is natural. The copy ſurpaſſes the original. For, what can be more improper than theſe expreſſions of admiration in EUROPA, though a ſpectator (as in NONNUS) might expreſs his wonder, with propriety, at the bull's miraculous appearance on the waters? The fears of EUROPA ſhould, at firſt, have precluded utterance. And, when ſhe began to ſpeak, ſhe ought to have ſpoken in terms of extreme agitation and diſtreſs. She ſeems, however, quite at her eaſe—at leiſure for ſimilies and conjectures; and, in the midſt of her pretty ſailing expedition, indulges her more excurſive fancy with the proſpect of an aërial route.

CLAUDIAN's PROSERPINE, on her way to the infernal regions, begins her ſpeech, ſomewhat to the purpoſe. Her oration, however, is much too long; and, at its cloſe, degenerates into bombaſtic deſcription.

LINE 182.

Courage, dear nymph ———

PLUTO's conſolatory addreſs to PROSERPINE, in CLAUDIAN,* (ſee 2d book) is one of the fineſt paſſages in all his works.

* See 'POEMS BY GENTLEMEN OF DEVONSHIRE AND CORNWALL," where is a tranſlation of *Claudian's Rape of Proſerpine*. Vol. ii. p. 115.

IDYLLIUM

IDYLLIUM the THIRD.

LINE 4.

Ye flowers, breathe ſickly ſweets o'er BION's grave.

THE diſtreſs of a modern *Greek* lady, on the death of her brother, is finely repreſented in M. GUY's entertaining Memoirs. Her expreſſions of ſorrow are in the ſame romantic ſtrain with the elegy before us: but they affect us with all the force of genuine pathos. The reaſon is—the *Greek* lady's elegy contains *particular* alluſions. The flowers, &c. which ſhe invokes (in fact every thing around her) have an obvious reference to the perſon ſhe laments. The garden of the deceaſed is thus deſcribed: 'The ſea was ſeen from this garden, which was ornamented by beautiful flowers, fruit-trees, and an area full of birds. There was likewiſe a reſervoir of water recruited by the ſea, in which all ſorts of fiſh were kept. This garden, theſe birds and fiſh, were the amuſement of the Sage who had been juſt torn from his ſiſter and friends. '*Where is my brother?* (ſaid this deſpairing ſiſter, as her eyes wandered over the garden) '*He is gone—has paſſed away like a ſhadow. Ye flowers which* '*he cultivated with ſo much pleaſure; ye have already loſt the* '*freſhneſs his hand beſtowed! Periſh with him! Droop and* '*wither, even to the root!—Ye fiſh, ſince ye have no longer a* '*maſter nor a friend, to watch over your preſervation, return ye* '*to the great waters! Return and ſeek uncertain life!—And ye* '*little birds, if ye may ſurvive your grief, accompany my ſighs* '*with your plaintive ſongs! Thou peaceful ocean, whoſe ſurface* '*begins to be diſturbed, art thou alſo ſenſible to my ſorrows?*' Then turning towards her ſlaves, ſhe ſaid: '*Weep, my children,* '*weep! Ye have loſt one who was kinder than a father to you!* '*My brother is no more! Theſe haunts, which his preſence ren-* '*dered ſo delightful, muſt now become the reſidence of gloom* '*and affliction!*'

LINE

LINE 6.

Expand, pale hyacinth, thy letter'd leaf.

OVID's fable of *Hyacinthus* is well known.

——— *a''j a''j*
Flos habet inſcriptum, &c. &c.

The hyacinth bewrays the doleful Ai,
And calls the tribute of APOLLO's *ſigh:*
Still on its bloom the mournful flower retains
The lovely blue that ay'd the ſtripling's veins.

Luſiad. b. ix.

LINE 39.

The trees reſign'd their fruitage at thy death.

The following lines from GAY's fifth paſtoral are a good ſpecimen of the mock elegiac, and no bad burleſque of the above.

Henceforth the morn ſhall dewy ſorrows ſhed,
And evening tears upon the graſs be ſpread.
The rolling ſtreams with watery grief ſhall flow,
And winds ſhall moan aloud—when loud they blow.
Henceforth, as oft as autumn ſhall return,
The dropping trees, whene'er it rains, ſhall mourn!
This ſeaſon quite ſhall ſtrip the country's pride,
For 'twas in autumn BLOUZELINDA *died.*

Let us, however, compoſing our countenances to a becoming gravity, recollect old SPENSER's numbers, which are meant as a ſerious imitation of the *Greek* elegiaſt.

The faded locks fall from the lofty oak,
The flouds do gaſp, for dried is their ſource,
And flouds of tears flow in their ſtead perforce.
The mantled meadows mourn
Their ſundry colours torn.
The feeble flocks in field refuſe their former food,
And hang their heads as they would learn to weep;

The

The beaſts in foreſt wail, as they were wood,
Except the wolves that chace the wand'ring ſheep,
Now ſhe is gone that ſafely did 'em keep.

LINE 47.

Not with more grief the dolphin fill'd the ſeas.

It is among the ſtories of ancient naturaliſts, as well as poets, that the dolphin is delighted with muſic. The fiction was not only admitted into poetry, but natural hiſtory. PLINY hath recorded ſeveral examples of the dolphin's muſical ear, and benevolent feelings: See book ix. c. 8.

ÆLIAN hath given us, in his lively manner, many little detached hiſtories of the dolphin. He relates in his 12th book, c. 45, the well-known ſtory of ARION. In reſpect to this paſſage, SCHOTTUS aſſures us, that he ſaw a ſimilar inſtance of fiſhes being allured by muſic.

Quod oculis meis ſpectavi.

In the "Electra" of SOPHOCLES, dolphins are deſcribed as gamboling round the *Grecian* ſhips. The paſſage in our author alludes (according to LONGEPIERRE) to the ſtory of HESIOD, which is recorded in PLUTARCH. We are there informed, that a gang of aſſaſſins, having diſpatched the poet, threw his body into the ſea, which was received by a ſhoal of dolphins, and, on the feſtival of NEPTUNE, conveyed by them to the ſhore, near the city of MOLICRIA. Hence the murderers were diſcovered, and brought to condign puniſhment.

LINE 51.

Or faithful Cerylus ——

The Cerylus was a very extraordinary bird of antiquity—much celebrated for conjugal affection. It is ſaid that when he grew old and feeble, his ſpouſe was accuſtomed to carry him about on her wings; and that on the death of either, the ſurvivor

vivor was obſerved to hover over the ſpot where the dead bird lay, uttering the moſt miſerable cries.

HESKIN.

LINE 53.

Or MEMNON's ſcreaming birds——

For an account of theſe birds, ſee PLINY, b. x. c. 36, and OVID, Metam. b. xiii. fab. 3.

Terque rogum luſtrant, et conſonus exit in auras
Plangor. LONGEPIERRE.

The introduction of the feather'd race, mourning the death of BION, reminds the tranſlator of a very ſingular idea in one of the Gothic poets. His blood-thirſty hero, who had been a liberal benefactor to the birds of prey, was fallen in the field of battle—and 'for him' (cries the poet)—

Mourned all the hawks of heaven.

LINE 71.

And GALATEA, too, bewails thy fate——

The poet here alludes, perhaps, to BION's Idyll. on GALATEA; of which we have only a ſmall fragment. LONGEPIERRE.

The diſcerning reader will ſee frequent alluſions in this Idyllium to that of BION, on the death of ADONIS.

LINE 85.

—— MELES, muſical in woe.

Meles, a river of *Ionia*, waſhes the walls of *Smyrna*, where BION was born. Here alſo was ſuppoſed to have been the birth-place of HOMER.

LINE 109.

—— and every ſwain, &c. &c.

This and the five following lines are a tranſlation of ſix *Greek* verſes which were not in the old editions of MOSCHUS. MUSURUS of

of *Crete* is ſaid, by ſome critics, to have written and inſerted them in this place, to make up the deficiency of the original. SCALIGER thinks them genuine.

SICELIDAS, LYCIDAS, and PHILETAS, have been already introduced to us in the ſeventh Idyllium.

LINE 127.

The balmy breath of Spring their life renews,
And bids them flouriſh in their former hues.

C. PEDO ALBINOVANUS hath the ſame ſentiment on the death of MÆCENAS.

Redaitur arboribus florens revirentibus ætas:
Ergo non homini quod fuit ante redit?

Thus alſo CATULLUS:

Soles occidere & redire poſſunt;
Nobis cum ſemel occidit brevis lux,
Nox eſt perpetua una dormienda.

And SPENSER:

Whence is it that the flow'ret of the field doth fade,
And lyeth buried long in winter's bale?
Yet ſoon as ſpring his mantl. hath diſplay'd,
It flow'reth freſh, as it ſhould never fail.
But thing on earth that is of moſt avail,
As virtue's branch, and beauty's bud,
Reliven not for any good.

'Man cometh up (ſays JOB) like a flower, and is cut down. There is hope of a tree if it be cut down, that it will ſprout again, and that the tender branch thereof will not ceaſe. But man dieth and waſteth away; yea, man giveth up the ghoſt, and where is he? He lieth down, and riſeth not, 'till the heavens be no more.' Chap. xiv. HESKIN.

Even this laſt paſſage (from the ſacred volume) is ſcarce ſuperior, in the tranſlator's opinion, to MOSCHUS's inimitable lines:

Αι αι, ται μαλαχαι μεν επαν κατα κατον ολωνται,
Η τα χλωρα Σελινα, το τ' ευθαλες ϐλον ανηθον,
Υστερον αυ ζωοντι, ϗ εις ετος αλλο φυοντι·
Αμμες δ' οι μεγαλοι ϗ καρτεροι η Σοφοι ανδρες,
Οπποτε πρωτα θανωμες, ανακοοι εν χθονι κοιλᾳ
Ευδομες ευ μαλα μακρον ατερμονα νηγρετον υπνον.

LANGHORNE, in his elegant obſervations on COLLINS, hath intimated, that ' there is ſurely ſome powerful charm in the liquid melody of ſounds; ſince he could never read or hear the following verſe repeated without a degree of pleaſure, otherwiſe entirely unaccountable'——

Their eyes, blue languiſh, and their golden hair.

Were the tranſlator to memorize his feelings in this manner, he might be accuſed by the ſeverer critic of affectation or vanity. Yet he cannot ſuppreſs himſelf. There is ſo refined a pleaſure in recollecting thoſe *Pierian* days,

(Pierioſque dies, et amantes carmina ſomnos)

when no incident occurs to interrupt the deluſions of the muſe, that he eagerly retraces the ſenſations he felt on firſt peruſing theſe beautiful lines of MOSCHUS. They were the very firſt verſes that charmed him in the *Greek* language, as (he well remembers) GRAY's Ode, ' on a diſtant proſpect of *Eton* college,' were the firſt that delighted him in his own.

The ſentiment is obvious. Neither PEDO ALBINOVANUS, nor CATULLUS, nor SPENSER, are to be ſuſpected of imitation. But there is ſuch energy of expreſſion, ſuch a muſical cadence, ſuch a melting melody, and ſuch an air of ſolemnity at every pauſe, in this wonderful paſſage, that its parallel can ſcarcely be found in the *Greek* poetry.

LINE 153.

She once, amidſt theſe golden meadows play'd.

—— not

—— *not that fair field*
Of ENNA, *where* PROSERPINE *gathering flowers*
Herſelf a fairer flower, by gloomy DIS
Was gather'd; which coſt CERES *all that pain*
To ſeek her through the world. Paradiſe Loſt, b. v.

IDYLLIUM the FOURTH.

LINE 25.

But as a hapleſs bird her young bewails.

IN the *Hercules Furens* of EURIPIDES, AMPHITRYON is compared by the chorus to a bird that bewails its

Loſt unfeather'd young.

There is no doubt but our author had this place in view; and indeed, many other paſſages of the tragedy in queſtion.

LINE 55.

But thou, like water, art diſſolv'd away.

This expreſſion is much in the ſtyle of the *Hebrew* writers. See JOSHUA: 'Wherefore the hearts of the people melted, and became as water:' chap. vii. 5. And Pſalms: 'I am poured out like water:—my heart alſo in the midſt of my body is even like melting wax.' xxii. 14. 'Let them fall away, like water that runneth apace.' lviii. 6.

LINE 80.

Its own mark'd ills---' ſufficient to the day.'

'Sufficient unto the day is the evil thereof.' Matth. v. 34.

LINE 83.

But I excuſe thy ever-pining care, &c. &c.

The

The Tranſlator hath aimed, in this dialogue, (as in ſome of the narrative parts of THEOCRITUS) at a certain degree of looſeneſs and incompactneſs—the lines flowing careleſsly into each other, the better to expreſs the negligence and unembarraſſed air of converſation. The ſame manner is attempted in the 25th Idyllium of THEOCRITUS, where HERCULES relates his conflict with the *Nemean* lion.

IDYLLIUM the FIFTH.

'THE Choice' (and indeed 'the Addreſs to the Evening Star'—ſeventh Idyl.) hath much pictoreſque beauty. This has been ſeldom aimed at, by the ancients, in any little compoſition. In the Anthologia we have ſcarce an inſtance of ſtill-life painting pure and unmixed. The Idyllium before us is in the ſtyle of the modern Sonnet. The tranſlator hath attempted ſomething, not very unlike it:

See the light breeze the quivering aſpin ſtirs,
Whoſe ſnowy bark and yellow foliage throw
Their mingled glimmering thro' the ruſſet row
Of ſtripling oaks, and green-inveſted firs!
Yet fancy, with delighted voice avers,
That to the Muſe's eye new beauties flow;
For, as the charms of melting color glow,
The ſweet deluſion of the ſcene is hers!
And ſee that cloud empurpled ſails away,
And on its ſoft and fleecy fragments ſteal
Faint lilac tints; while now the weſtering day
Scarce flings, amid this variegated vale,
Through yon' cleft rock, a twilight-tinctur'd ray
To meet the feebler glance of Heſper pale!

NOTES

NOTES

ON

TYRTÆUS.

NOTES ON TYRTÆUS.

ELEGY the FIRST.

LINE I.

I would not value, or tranſmit the fame.

SUCH (as we have before had occaſion to obſerve) was the peculiar office of the Αοιδοι—the rhapſodiſts of ancient *Greece*—who, in the early periods of her civilization, were characters of the firſt diſtinction. They much reſembled, in reſpect to their profeſſion, the *Bardi* of the Northern nations. The manners and policy of the *Celtæ* were formed and ſupported by the influence of their *bards*, whoſe heroic hymns were alike the incentives to virtue, and the records of her exploits. Βαρδοι μεν υμνηλαι, ſays STRABO, b. iv. DIODORUS SICULUS calls them Ποιηλαιμελων, b. v. Thus alſo AMMIANUS MARCELLINUS: *Bardi quidem fortia virorum illuſtrium facta heroicis compoſita verſibus cum dulcibus lyræ modulis cantitarunt.* B. xv. c. 9.

And the poet LUCAN ſings, in conſonance with the hiſtorians:

Vos, quoque, qui fortes animos belloque peremptos
Laudibus in longum vates diffunditis ævum,
Plurima ſecuri fudiſtis carmina BARDI. Pharſal. b. i.

In the mean time the poems of OSSIAN, and other compoſitions of a like nature, abound with tranſactions, examples, and alluſions, that evince the dignity of theſe venerable perſonages.

From the characters of the *Bardi* we may form a juſt idea of the Αοιδοι, as they exiſted in the earlier ages of *Greece*. Such were ORPHEUS, TYRTÆUS, and HOMER.

As ORPHEUS was the firſt diſtinguiſhed rhapſodiſt of *Greece*, (whom PINDAR calls πατερα αοιδας) he may here deſerve our particular attention. The hiſtoriographer and the poet have profuſely celebrated the name of ORPHEUS; in whom we have been taught to view the ſeveral characters united of the rhapſodiſt, the legiſlator, and the prieſt. Amidſt the legends of ſuperſtition, it is in vain we ſearch for well-authenticated truths. But (we are told) it was ORPHEUS who introduced into *Greece* the firſt elements of civilization—who ſoothed the boiſterous paſſions by the muſic of his lyre, drew the uninſtructed multitude from the wilds of barbariſm and rapine into the paths of meliorated ſociety, and infuſed into their minds the true notions of morality and legiſlation. He inſtructed them in the holy myſteries* —*ſacer interpreſque Deorum*. He was the inventor† of the ſacred hymn—the firſt teacher of Polytheiſm.‡ To the religious ceremonies of OSIRIS and ISIS, tranſplanted by him from *Ægypt*§ into *Greece*, under the names of BACCHUS and CERES, he is ſaid to have added myſteries of his own, in which the Initiated were called Ορφεωτελεσται. Of his age we have uncertain accounts; though ſome critics have been inclined to fix it to the time of GIDEON, one of the judges of *Iſrael*. All theſe are doubtful facts, inveloped in the darkneſs of conjecture and fabulous tradition.

In reſpect to the works of ORPHEUS, the controverſy hath been carried to ſo tedious a length, that to touch on the leading circumſtances of it, would be, inſtead of a note, to write a volume. The principal work attributed to ORPHEUS, is the *Argonautica*; which, according to RUHNKENIUS, is a very ancient poem, whether written by ORPHEUS, or (as ſome will have it) ONOMACRITUS the *Athenian*. Not a veſtige (ſays RUHNKENIUS) can be found in this piece of an age later than HOMER's. The *Indigitamenta*, or *Orphic* hymns, are doubtleſs of very high antiquity.‖

* ARISTOPHANES Βατραχοι. Act 4, ſcene 2. HOR. Epiſt. ad Piſon.

† Schol. in HESIOD. ‡ JUSTIN MARTYR, Parænes. 1.

§ See DIODORUS, Bibl. b. i.

‖ See GESNER's Prolegomena to his Edit. of ORPHEUS, for information on this ſubject.

They are allowed by moſt writers to be older than the invaſion of *Greece* by XERXES. They were, probably, a ſet of devotional forms. DEMOSTHENES hath cited a paſſage from one of them, in his firſt oration againſt ARISTOGEITON, as the ſaying of ORPHEUS, the founder of their holy myſteries. Yet have the *Indigitamenta* been aſcribed alſo to ONOMACRITUS, by CLEMENS ALEXANDRINUS and others; and GROTIUS conſiders them as the effuſion of the *Pythagoreans*, who profeſſed themſelves the diſciples of our myſtic poet.

The poem Περι Λιθων is referred by TYRWHITT to the age of CONSTANTIUS.* But the *Orphic* fragments preſerved by JUSTIN MARTYR, EUSEBIUS, CLEMENS ALEXANDRINUS, PROCLUS, MACROBIUS, and others, and collected by H. STEPHENS, are the pieces which chiefly intereſt the tranſlator. Whether they were compoſed by the real ORPHEUS, or by one of the later ſophiſts, they are unqueſtionably the product of an elevated mind. Let us ſuppoſe them to have been written by the hoary prieſt of the myſteries of *Greece*. If the ſuppoſition be unfounded, the wanderings of the fancy are more pardonable than the deviations of the judgment. The deluſions of poetry may amuſe; but the errors of criticiſm perplex, while they miſlead. Let us imagine, therefore, our holy rhapſodiſt attuning theſe poems to his harp, in the midſt of his initiated diſciples. Struck by the awful minſtrelſy, let us catch the enthuſiaſm of the religioniſt—the fervors of inſpiration! Here, indeed, we may recognize the features of a muſe 'that ſoared above the *Aonian* mount'——and

——— *on the ſacred top*
Of OREB *or of* SINAI *did inſpire,*
That ſhepherd, who firſt taught the choſen ſeed
In the beginning how the heavens and earth
Roſe out of Chaos.

In theſe fragments we may perceive a theology, whoſe ſource is clearly diſtinguiſhable in the writings of MOSES. The Unity of the Godhead was the grand ſecret of the myſteries. Such a

* See his edition of Περι Λιθων—Octavo, 1781.

 notion

notion (as it might have been drawn from the light of reaſon) we by no means deduce from Scripture or tradition. But for the *Orphic* attributes of the Divine Nature that are ſet forth with a wonderful ſublimity, we muſt recur to ſacred writ—to the revelations of the One Incomprehenſible JEHOVAH!

What the *German* editor ESCHENBACH ſo ſublimely ſays of the hymns of ORPHEUS, may be more juſtly applied to the Fragments. Accidentally meeting with them at *Leipſic*, he exclaims:

" *Theſaurum me reperiſſe credidi; et, profecto, theſaurum reperi. Incredibile dictu, quo me ſacro horrore afflaverint indigitamenta iſta deorum: nam et tempus ad illorum lectionem eligere cogebar, quod vel ſolum horrorem incutere animo poteſt*, nocturnum. *Cum enim totam diem conſumpſerim in contemplando urbis ſplendore, et in adeundis, quibus ſcatet urbs illa, viris doctis; ſola nox reſtabat, quam* ORPHEO *conſecrare potui. In abyſſum quendam myſteriorum venerandæ antiquitatis deſcendere videbar, quotieſcunque, ſilente mundo, ſolis vigilantibus aſtris et lunâ, μελανηφαΐως iſtos hymnos ad manus ſumpſi.*"

Let us now draw aſide the veil! Let us approach with reverence—Behold the venerable figure—Liſten to the ſolemn preludes of his harp—And hark—he addreſſes MUSÆUS, who ſtands foremoſt in the groupe of the Initiated:

FRAGMENT THE FIRST.

' CLOSE, cloſe the doors—away, profaner crew!
' My ſtrain flows only for the choſen few!
' Yet thou, MUSÆUS, lend a liſtening ear;
' Son of the ſilver moon, in ſilence, hear!
' Nor, while unveil'd the oracles of light,
' Graſp airy forms, to ſink thy ſoul in night.
' O come, and, with attention's ſtedfaſt eye,
' Through the dark lore intuitively pry;
' Ope, to the holy leſſons I impart,
' The ſecret foldings of thy inmoſt heart:

' Thy

'Thy ſteps aſcending, yon ſtraight path be trod;
'And, lo, the world's ſole Sovereign, the ONE GOD!

'Know, then, ſelf-ſprung, He holds the eternal throne;
'And all creation owns his hand alone!
'Through boundleſs ſpace diffus'd, thro' earth and ſkies,
'He lives, tho' viewleſs to our mortal eyes!
'Yet, in his ſight, each being ſtands diſplay'd;
'And every God, beſides, is but a ſhade.
'Through Him, the ſource of ill in good appears—
'War clad in terrors, and grief drench'd in tears.
'Seek'ſt thou ſuch myſteries, of cœleſtial birth?
'Mark his pure eſſence, ere commixt with earth;
'Ere, ſhadowing the Supreme, the moulded clay
'Start into mimic ſhapes, to mar thy way.

'Attend, my ſon, attend, while I unfold
'The GOD, whoſe wide-ſpread glories I behold!
'For, though his Spirit far elude my ſight,
'I ſee his footſteps and his arm of might!
'But round his form a veiling cloud he throws:
'To mortals, ten deep curtains interpoſe!
'Though all bend, trembling, to his awful law,
'The Almighty Monarch no man ever ſaw—
'But He, the ſole-begotten, whoſe high race
'From *Chaldee*'s ancient progeny we trace;
'He, who the courſes of the planets knew,
'And ev'n deſcrib'd the rolling circle true;
'Who of the ſphere the central motion found,
'And mark'd it on its axis wheeling round.

'He rules the ſtormy deep—the troubled air—
'Graſps the wing'd lightning, and expands the glare!
'Behold the Sovereign of the unbounded ſkies,
'(While proſtrate earth beneath his footſtool lies)
'With arm outſtretch'd o'er ocean's utmoſt wave,
'The deep rock ſhatter'd, and the mountain-cave—

'Firm

' Firm roots his golden throne, though rent the poles,
' And daſhing at its baſe creation rolls!

' He—He alone, whoſe power and eſſence fill
' The heavens, holds earth obedient to his will!
' He ſees—Himſelf the Firſt! Himſelf the Laſt!—
' The Future, as the Preſent and the Paſt.
' So, in the days of old, the ſages ſung:
' And ſo the Child from ruſh-clad waters ſprung—
' The teacher, who JEHOVAH's glory ſaw,
' While heaven in thunder op'd the two-fold law.

' Thus far, the ſecrets of the High Supreme
' I tell—but let us cloſe the dreadful theme!
' Lo! o'er the ſcene myſterious darkneſs ſwims;
' Chill terror freezing, as I ſpeak, my limbs!
' Son! in thy boſom hide theſe precepts deep;
' In ſilence the divine depoſit keep.
' Speak not, my ſon! but, fill'd with holy fear,
' Muſe on ſuch truths as ſuit no vulgar ear.'

FRAGMENT THE SECOND.

' KING of the ætherial heights, and earth below,
' Who bidſt the great expanſe of waters flow;
' Whoſe eye pervades the depths of *Hades* gloom,
' Whoſe pealing thunder ſhakes *Olympus'* dome;
' Whom briſtling demons dread, and every God
' Reveres; ev'n fate all-bending, at thy nod—
' Immortal Sire, whoſe anger, as it ſhrouds
' The whole incumbent atmoſphere in clouds,
' Sudden (whilſt in a flaſh all heaven deſcends
' With vollied whirlwinds the broad æther rends
' Thou reigneſt, in eternal order great,
' Amid the ſtars immutable thy ſeat!
' Angels around thy bright pavilion ſtand,
' And watch the ſons of earth at thy command!

' Freſhly

' Freſhly thy ſpring its purple flower reſumes,
' And, lo, in clouds of cold thy winter glooms;
' Clouds, which, as erſt he bade his revels riſe,
' Gay BACCHUS ſcatter'd o'er the autumnal ſkies!

* * * * * * *

FRAGMENT THE THIRD.

' ETERNAL and unutterable Name,
' Which ev'n the immortals tremble to proclaim!
' Come Thou, while ſtern Neceſſity and Fate
' The dreadful ſanction of thy will await;
' Firſt of the Deities, who knowſt no bounds,
' Whom æther, in infinitude ſurrounds—
' Come, holy Spirit, open thy pure ear,
' And the deep myſteries of creation hear!

* * * * * * *

For an account of our rhapſodiſt TYRTÆUS, ſee Diſſertation.

According to Sir ISAAC NEWTON's chronology, TYRTÆUS was born a few years before the foundation of *Rome*, about two hundred years before the *Peloponneſian* war, or age of SOCRATES; and about one hundred years after LYCURGUS had eſtabliſhed in *Sparta* thoſe laws and inſtitutions, by a religious obſervation of which, the *Lacedemonians* became, in proceſs of time, the moſt warlike of all nations. See *Glaſgow* edit. of TYRTÆUS, 1760.

Many of the pieces of SOLON, now extant, were evidently written for the purpoſe of inſpiring the *Athenian* people with the love of liberty and virtue. It is well known that SOLON's poetry had the power of rekindling the ſpirit of the *Athenians*, drooping in conſequence of their ill-ſucceſs in war; and that, hence, they gained the victory over their enemies.

But long after theſe times, the ſiſter-arts of poetry and muſic preſerved their union in *Greece*, though in an inferior degree. Poets were all muſicians. And, with reſpect to modern artiſts,

if

if the *Grecian* ORPHEUS and TYRTÆUS could civilize a multitude, or animate an army to victory, the *Italian* PALMA and STRADELLA could ſubdue by muſic and ſong the avarice of the creditor, or the fury of the aſſaſſin.

LINE 32.

He rules, intrepid chief, the waves of war.

Thus in LODBROG's Epicedium (afterwards referred to) *Armorum nimbo*—A metaphor not very diſſimilar.

LINE 34.

His city by the beauteous death renown'd.

We may infer, from the effect of this fine poetical portrait on the imagination, that actual paintings, exhibited to the eye, may poſſeſs the power of influencing a military character, even to ſuch a degree as to operate on his conduct. To gaze on the picture of an expiring hero, who died in defence of his country, muſt animate the warrior with an enthuſiaſm that burns to diſplay itſelf in the energies of public action, diſdaining the ſhade of obſcurity: 'The true poet is a public good.' Such alſo is the genuine hiſtoric painter. Many a ſoldier hath felt the fervor of the patriot and the hero, on viewing the portrait of WOLFE. The tranſlator hath often ſurveyed this exquiſite piece with a pleaſure which its admirers in general have not, perhaps, experienced. Yet the claſſical ſcholar muſt have remarked, (though the tranſlator hath no where ſeen the obſervation) that the death of WOLFE, at the ſiege of *Quebec*, reſembles, in all its circumſtances, that of BRASIDAS before the walls of *Amphipolis*. The points of ſimilarity are ſurpriſing. The leaders of the oppoſite armies, CLEON and BRASIDAS, both fell at *Amphipolis*. The two commanders, MONTCALM and WOLFE, fell at *Quebec* in *America*. The *Athenians* fled, as BRASIDAS was dying—the *French* fled as WOLFE was expiring. BRASIDAS, ſupported by his ſoldiers, being told that his men were victorious, died in tranquillity. WOLFE, being informed that the *French* ran, ſunk on the breaſt of the ſoldier

ſoldier who was ſupporting him, and exclaimed, 'I die happy.' THUCYDIDES thus relates the death of BRASIDAS, which, with the ſlighteſt alteration, would apply to that of WOLFE.

Οι δε, τον Βρασιδαν αραντες εκ της μαχης, κ᾽ διασωσαντες, ες την πολιν ετι εμπνουν ἐσεκομισαν. κ᾽ ησθετο μεν οτι νικωσιν οι μετ᾽ αυτου, ου πολυ δε διαλιπων ετελευτησε.

LINE 38.

His country's heavy grief bedews the grave.

What reader of taſte but recollects with delight that beautiful Ode of COLLINS:

How ſleep the brave who ſink to reſt,
By all their country's wiſhes bleſt! &c. &c.

LINE 41.

Though mix'd with earth ——

—Υπο Γης rather means, indeed, *in the infernal regions.*

LINE 44.

How firm the hero ſtood, how calm he fell!

—Borrowed from a beautiful epitaph, which the tranſlator highly values, both for the ſake of its author, and of him to whom it was dedicated.

——— *Piety, in tears of joy ſhall tell,*
How firm the Chriſtian ſtood! how calm he fell!

LINE 55.

Nor would in thought diſhonour——

Credebant hoc grande nefas et morte piandum
Si juvenis ſenio non aſſurrexerat—

obſerves the moſt ſenſible poet of antiquity.

LINE

LINE 56.

The hoary ſoldier of the well-fought field.

This paſſage recalls to the tranſlator's memory GOLDSMITH's fine painting of the old ſoldier:

Shoulder'd his crutch, and ſhew'd how fields were won.

ELEGY the SECOND.

LINE 11.

When, to defend a trembling wife, we bleed.

ACcording to ARISTOTLE, the love of war and of women is combined in the character of barbarous nations. That women were of great political importance in ancient *Germany* and *Gaul*, we learn from TACITUS and PLUTARCH. They enjoyed, alſo, diſtinguiſhed privileges under the *Gothic* conſtitutions. This was probably the caſe in the earlier ages of *Greece*, when the true ſpirit of heroiſm and independence pervaded her ſtates. It is an honor and ornament to a man, (ſays TYRTÆUS) to fight in defence of his country, his children, and his *tender wife*. We may obſerve, that the grandeur of *extenſive* dominion is no where held out to the warlike youth, as an incentive to action. No ſuch ſentiment occurs in TYRTÆUS. The *Lacedæmonians* are the only inſtance, perhaps, on record, of a military people, who, by ſyſtem, abſtained from conqueſt. Our poet, therefore, breathes the true ſpirit of *Sparta*. The place of his birth is a ſubject of diſpute. But may we not preſume, from a ſort of internal evidence in his poems, that he was a *Spartan* by inſtitution?

LINE 13.

What time the fates ordain, pale death appears.

Fataliſm

Fataliſm ſeems to have been the prevailing principle of action in all warlike nations. The *Turks* are, at preſent, the moſt remarkable for their belief in a predetermination of events.—Hence, though not conſtitutionally brave, they have been known to fight in the moſt daring manner; aſſured that no ſoldier ſhall fall in battle, unleſs his death be preordained. This perſuaſion obtains much among our own ſoldiers and ſeamen; and the tranſlator hath heard a chaplain of the navy obſerve, that he had always made a point of encouraging it, having inculcated, on every occaſion, the doctrine of predeſtination.

The followers of ODIN annexed to their ideas of fataliſm, a notion, that thoſe who fell in battle would be eminently rewarded in a future ſtate. Indeed courage was almoſt their only virtue.

The 'Epicedium, or Funeral Song,' compoſed, at the hour of death, by REGNER LODBROG, (one of the Kings of *Denmark*, who was an eminent ſcalder or poet in the eighth century) contains many heroic ſentiments, much reſembling thoſe of TYRTÆUS. This curious monument of *Gothic* poetry is preſerved, and literally tranſlated into *Latin* by OLAUS WORMIUS, in his book *de Literaturâ Runicâ*.

The Tranſlator is apprehenſive, that he hath already tired his readers by the extent of his illuſtrations. He ſhall beg, however, to be indulged with the liberty of citing a beautiful (though well-known) paſſage from *claſſic* hiſtory, by way of contraſting the characteriſtic features of the *Daniſh* Monarch with thoſe of the *Roman* Emperor, at the period of diſſolution. In the one are diſcoverable the ſtern lineaments of ferocious triumph; in the other the placid traits of a ſportive airineſs, with a light ſhade of penſive reflexion.

The dying ADRIAN to his Soul.

Animula, vagula, blandula,
Hoſpes comeſque corporis,
Quæ nunc abibis in loca?
Pallidula, rigida, nudula,
Nec (ut ſoles) dabis joca.

PRIOR's

PRIOR's Tranſlation.

Poor little, pretty, fluttering thing!
Muſt we no longer live together?
And doſt thou prune thy trembling wing,
To take thy flight, thou know'ſt not whither?

Thy humourous vein, thy pleaſing folly,
Lies all neglected, all forgot:
And penſive, wavering, melancholy,
Thou dread'ſt and hop'ſt, thou know'ſt not what.

POPE's Tranſlation.

Ah fleeting Spirit! wandering fire,
That long haſt warm'd my tender breaſt,
Muſt thou no more this frame inſpire—
No more a pleaſing, cheerful gueſt?

Whither, ah whither, art thou flying?
To what dark undiſcover'd ſhore?
Thou ſeem'ſt all trembling, ſhivering, dying—
And wit and humour are no more.

LINE 20.

Or yields, unwept, at home, his coward breath.

We meet with the ſame ſentiments in OSSIAN's *Temora*.—

'Go then, ye feeble race! Knowledge with you there is none! Your joys are weak, and like the dreams of our reſt, or the light-winged thought that flies acroſs the ſoul. Shall CATHMAR ſoon be low, darkly laid in his narrow houſe, where no morning comes with her half-opened eyes? Away, thou ſhade! to fight is mine! All further thought away! I ruſh forth on eagle wings, to ſeize my beam of fame. In the lonely vale of ſtreams abides the narrow ſoul. Years roll on, ſeaſons return; but he is ſtill unknown. In a blaſt comes cloudy death, and lays his grey head low.' Book iv. p. 9.

ELEGY

ELEGY the THIRD.

THE Tranſlator had, at firſt, given a different turn to this piece, in which there is confeſſedly great obſcurity. He is ſtill in doubt whether a verſion in the following manner might not better expreſs the ſentiments of TYRTÆUS.

'YE are the race of HERCULES—a race
'Unvanquiſh'd in the fight, and nobly proud:
'Then ſtand—for JOVE not yet averts his face—
'Then ſtand, ſuperior to the hoſtile crowd.

'Fear not, advancing to the bloody ſtrife;
'Let each oppoſe his buckler to the foe!
'And, ready to reſign his load of life,
'Through fate's dark path, with warrior-ſpirit, go.

'Yet is that path delightful to the ſun,
'His radiance ſmiling on heroic death!
'The military courſe ye oft have run:
'Then lightly value life's precarious breath.

'For ye have ſeen, on many a toilſome day,
'How ſad the ruthleſs work of war appears;
'Seen anger furious in the battle's bray,
'And MARS exulting in abundant tears.

'For ye have known, full well, the rage of war;
'Whether, o'erpower'd, your gaſping ſquadrons bled,
'Or ſcatter'd o'er the purple plains afar,
'Your victor-arms the foe in terror fled.'

If, as a learned friend of the Tranſlator ſeems to think, the verſion in the text be a true copy of the original, this little poem was addreſſed to a band of youth who had met with a repulſe from the enemy. They had, at one time, been put to flight; and, at another, been too eager to purſue; both of which were accounted diſgraceful. The poet exhorts them to be in readi-

neſs

neſs to lay down a life that muſt be hateful to them; and meet the dark deſtiny of death, which the ſun would behold with pleaſure, as delighting in the grave of a warrior.

One of the commentators on TYRTÆUS remarks, that the ſenſe of Ανγαισιν Κηρας, &c. (in the original, line the ſixth) is very obſcure. He explains the paſſage thus: 'Look on life as odious in the light of the ſun, unleſs you conquer: but think that he will ſhine with pleaſure on your fallen bodies, however dark and gloomy death may be to others.'

LINE 1.

Yet are ye HERCULÈS' unconquer'd race—

Thus we read in FINGAL, b. iv. p. 291. 'Go, ULLIN, go, my aged bard, begun the King of *Morven*. Remind the haughty *Gaul* of war. *Remind him of his fathers.* Support the yielding fight with ſong; for ſong enlivens war.'

LYCURGUS (in his fine oration publiſhed by H. STEPHENS, among the *Oratores Vetères*, fol. 1572,) reminds the *Athenian* judges *of the glorious character of their anceſtors*, their manly ſentiments and heroic actions, their contempt of cowards, their veneration for the brave, and their attachment to thoſe poets, who, awakening and cheriſhing the ſpirit of war, were the ornament and the ſafeguard of their country.

Οι μεν γαρ προγονοι τους βαρβαρους ενικησαν, &c.

See Note on Elegy iv.

LINE 30.

Stand firm, and fix on earth thy rooted feet.

Here we ſee diſtinct rules in the ſcience of Tactics. It is probable, therefore, that theſe pieces were repeated with a clear emphatic tone, rather than ſung with a muſical cadence. TACITUS informs us, that the *Germans* in their war-ſongs ſtudied a harſh unequal ſound. To produce this effect, they applied their ſhields to their mouths in ſinging. Hence the voice reſounded

bounded with an indiſtinct and ſwelling murmur. If we may judge from OSSIAN, the *Caledonians* had a ſimilar cuſtom. 'He humm'd a ſurly ſong, like the noiſe of a falling ſtream.'

This, however, could not have been the caſe with TYRTÆUS. We may infer, from the nature of theſe compoſitions, that not a word was meant to be loſt, amidſt the murmur of a muſical recitative.

LINE 48.

Creſt to creſt, and helm to helm.

Lance to lance, and horſe to horſe. GRAY's Bard.

ELEGY the FOURTH.

LYCURGUS, after having paid the higheſt compliments to TYRTÆUS, (in the oration already referred to) repeats the whole of this fourth Elegy.

—— Ελεγια ποιησας——(ſays he) ων ακουοντες παιδευονται προς ανδρειαν—And (in the ſentence preceding his citation of the piece before us) χρησιμον δ'εστι και τοις νεοις ακουσαι των ελεγειων ινα επιστησθε οιατοιουτοις ευδοκιμων παρ' εκεινοις.

LINE 6.

Far from his native town and fertile plain.

——*Nos dulcia linquimus arva,*
Nos patriam fugimus. VIRGIL.

LINE 15.

To hunger, and dire infamy a prey—

To bitter ſcorn a ſacrifice,
And grinning infamy. GRAY.

LINE 36.

His ſilver temples, and breathe out his ſoul.

The remainder is omitted in the tranſlation, partly on account of its indelicacy; and partly, becauſe the ſame expreſſions that conclude the piece have already occurred.

PRIAM's ſpeech to HECTOR, Iliad b. 22, contains ſentiments not unlike the above:

Who dies in youth and vigor, dies the beſt,
Struck thro' with wounds, all honeſt on the breaſt.
But when the fates, in fullneſs of their rage,
Spurn the hoar head of unreſiſting age,
In duſt the reverend lineaments deform,
And pour to dogs the life-blood ſcarcely warm;
This, this is miſery! the laſt, the worſt
That man can feel; man, fated to be curſt!

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